

COMICS BUYER'S GUIDE

#1340

July 23, 1999

ISSN 0715-4570

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Evanier Presents the Artists' Side of the Argument

Vampire Lestat

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Artwork by Evanier and Lestat

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6-10	9.75	11.00	11.50	12.75	16.75	29.25
11-15	11.00	12.75	13.50	15.75	22.00	37.75
16-20	12.75	15.00	16.00	19.50	26.50	48.75
21-25	15.50	16.75	19.50	21.25	28.50	65.50
26-30	16.75	18.75	21.75	24.75	29.00	75.00
31-35	19.25	21.75	24.25	28.50	30.00	84.50
36-40	20.50	22.50	25.75	29.00	33.00	94.50
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COMICS BUYER'S GUIDE

#1340

July 23, 1999

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So how's your week been?

It's now a week since we showed you that fire that ripped through Iola, *CBG's* hometown. Have you thought more about our advice? Have you backed up your computer files to disc and stored the disc somewhere else? Have you analyzed your insurance to be sure it's set up the way you want it? (Expensive collectibles often need separate coverage. I've been happy to see a couple of specialized firms make themselves known in our pages. I can remember a time when trying to get collectibles coverage was a nightmare with no satisfactory solution.)

If you were hospitalized tomorrow, would your family know who your lawyer is? Where to find your safe-deposit-box key? What your insurance company is?

How about that household inventory I wrote about last week? Thought about it yet? (Turn it into a game. *Without checking*, try to list all the major items you'd need to replace if your kitchen disappeared. Then double-check your list by actually walking through your kitchen. Did you miss anything? That was easy, right? Now try your living room. Heck, if you're in a multi-person household, try it as a contest. Oh, and now you're two rooms along in your household inventory. Why not inventory the bathroom next? That shouldn't take long, right?)

Think you'll get it done by *next* week?

Log on to comicsbuyersguide.com. So, if you have a computer, and if you're online, have you checked out our website yet? A number of people are doing just that, and we find an increasing number are dropping by our posted calendar to keep tabs (we assume) on those upcoming multi-day conventions and pro birthdays.

The site is updated once a week, so pick your day and drop by. (I'm sounding all nice and chirpy here, but much of my repeated message comes courtesy of the slobbering self-pity I'll feel if I put in the time to update it each week and the so-called "hit rate" doesn't indicate all my buddies with computers are checking it out. (You don't want to hear me whine about the agony of posting ampersands in HTML language, do you? Darned right, you don't.) So put our site on your "favorites" list and come on by!)

(I just visited it myself and got sidetracked to a page which told about Krause Publications itself. While I dragged myself back to writing this, you might enjoy wandering in our front yard for a while. You can see my office — or could, if it weren't hiding behind the second tree from the left (the first one on the left which isn't a partial view). It's the corner



Editorial
by
**Maggie
Thompson**

of the building, and I'm right there, hidden from an actual view of the road by my cubicle wall which is there so's I can stack piles of *CBG's* in front of me for ready access.)

Mind you, some of the Krause Publications website is a bit out of date. It says the total employee number is "more than 420 people." While that's true, do you remember the acquisition of Landmark we reported a bit ago? That puts the number of *full-time* employees at 556. (When Don and I came here in 1983, I seem to recall the number was about 125. For that matter, we usually parked our car about

ALERT!

We got the Fan Awards done early this year — but we're far from done! As the end of the century approaches, *CBG* is collecting votes to determine your favorite creators and comics of the 1990s.

While we're separately surveying the general public and pros, *CBG* readers get one all their own — and the ballot's coming in next week's issue! Don't delay, since the deadline is **Sept. 17!**

where I'm sitting now; this wing of the building didn't exist then.)

And, of course, you don't have to have Internet access — or a computer — to stay in touch. We're here to communicate with our subscribers, with the computer stuff to make the publication look better, give us more information at our fingertips, and help our advertisers get their messages to the widest possible audience.

This week in

COMICS
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GUIDE

On the cover



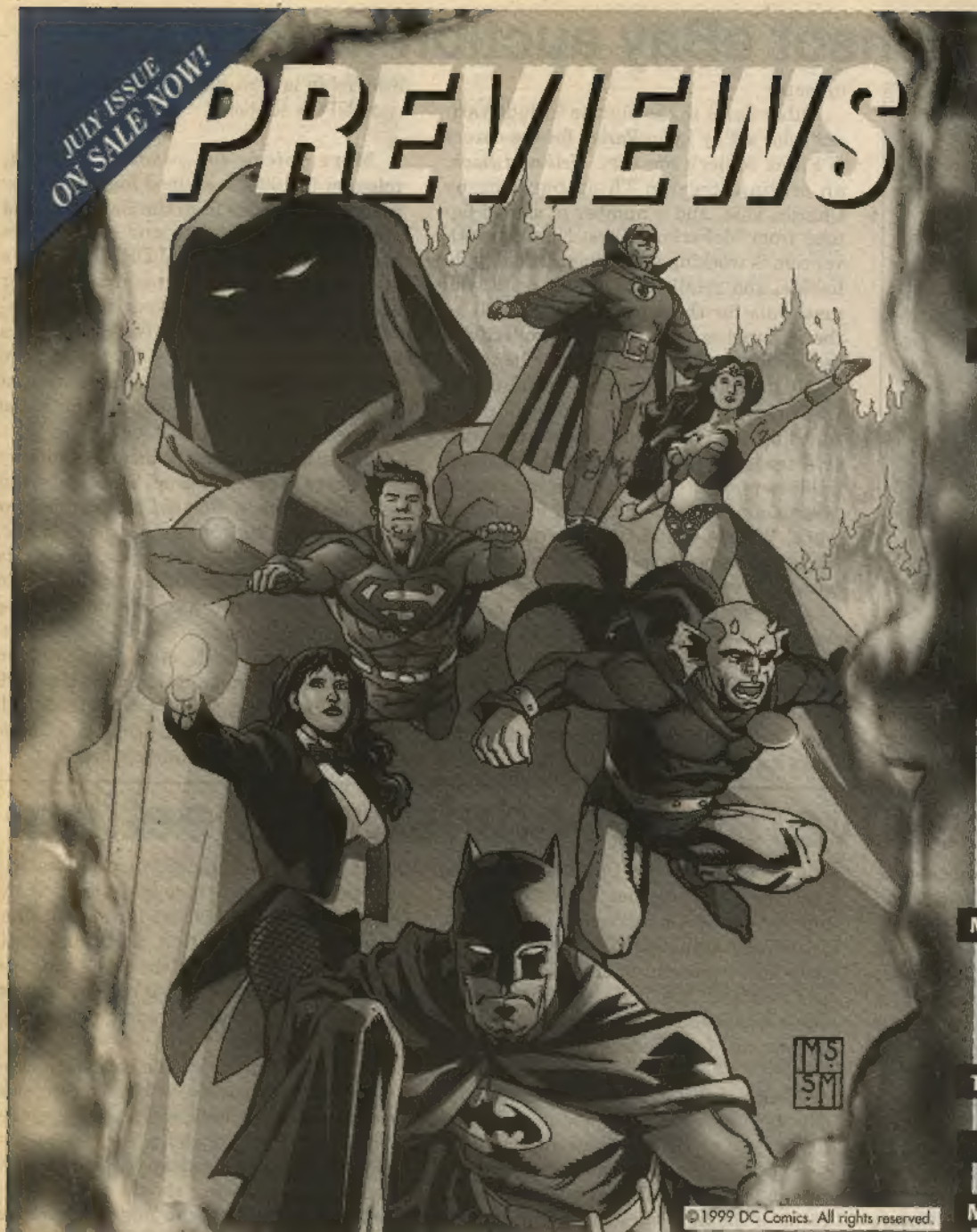
In the early 1990s, three of Anne Rice's "Vampire Chronicles" books were adapted into comics form by Innovation. Now, half a decade later, Rice's manager, Ross Tafaro, has formed his own publishing firm whose first product will be an adaptation of the fourth "Vampire Chronicles" book, *The Tale of the Body Thief*. You can learn about their plans and see how many of Rice's comics adaptations you have. There's a handy checklist on Page 41.

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JULY ISSUE
ON SALE NOW!

PREVIEWS



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July means firing up the barbecue, fireworks... and, as always, the latest and greatest comics in the pages of *Previews*! On the front cover: It's Hell on Earth—literally!—as DC presents *Day of Judgement*! Around back: *Xena: Warrior Princess* returns to comics, riding on a Dark Horse!

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PREMIER

Terry McGinnis is out of control, and only Bruce Wayne can stop him in DC's *Batman Beyond*!

Also:

- Scott Lobdell and Ed Benes take over creative duties on *Gen 13* and launch an exciting new direction!
- Decades later, they're still living in the Yellow Submarine, and McFarlane Toys and Image are ready to let you visit, with the Beatles *Yellow Submarine Action Figures*!
- Amid government experiments and dangerous villains, the truth about the connection between the *Witchblade* and the Darkness comes to light in *Top Cow and Image's Witchblade #35*!
- Juggernaut has his day in the sun, as the *Marvel* heroes must try to survive the astonishing *Eighth Day* crossover event!
- Wizard plays Santa with a special devoted to the ultimate want list—*Toy Wishes: The Ultimate Holiday Toy Buyers Guide*!

COMICS

The End of the World as We Know It! This is it! Chaos! brings about the destruction of the universe, beginning in *Armageddon #1*!

Also:

- They're stupid, stupid, and more stupid! Get the scoop on Bone's nemeses in *Cartoon Books' Stupid, Stupid Rat Tales: The Adventures of Big Johnson Bone*!
- The *Rugrats* have got their own comic book, courtesy of the folks at Nickelodeon!
- The World's Worst Super-Hero Team is back, as *Acclaim's Quantum & Woody* return!

MAGAZINES

Previews Exclusive Covers! *Buffy the Vampire Slayer Official Magazine* and *X-Files Official Magazine* both have covers this month that you can only get from *Previews*!

Also:

- Gotta Catch 'Em All! And the best way to do it is with Beckett Presents *The Unofficial Guide to Pokémon*!

TRADING CARDS

Inkworks keeps playing 'em, thanks to the *Buffy the Vampire Slayer Season 3 Cards*!

VIDEOS

Think fast—really fast! *Sonic the Hedgehog* comes to video and DVD!

MERCHANDISE

Diamond Select releases another wave of coolness, including the second series of *Gen 13 12" figures*, the *12" Chastity* from *Eternal Toys*, and some awesome *Captain Action* figures!

Also:

- A Famous Covers *Spider-Girl* and a *Greatest Moments Two-Pack* featuring Cyclops and Dark Phoenix, and Bullseye and Elektra—all exclusive to *Previews*!
- A bird, a plane, a...car? A replica of Jeff Gordon's NASCAR vehicle features Superman's symbol as its detailing!

FEATURES

Go where darkness dwells...into the mind of Brian Pulido, as he tells all about the end of the world and *Armageddon*!

Also:

- A special interview with Jeff Smith, as he launches this month's prequel to *Bone*, featuring the Rat Creatures and Big Johnson Bone!

Diamond
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NextPlanetOver.com to sponsor eBay auction for CBLDF

The largest on-line fund raiser ever undertaken for the Comic Book Legal Defense Fund is being sponsored by on-line comics retailer NextPlanetOver.com Sept. 6 through Sept. 19 on eBay, an on-line auction service.

Original comics art and other rare collectibles will be offered. Original art includes the cover painting (right) by Joseph Michael Linsner for the upcoming *Independent Voices* #2, scheduled to ship in September. This is the first time Linsner has allowed any of his cover art to be sold, and CBLDF Executive Director Chris Oarr said, "This is a very special occasion. Joe's been a long-time supporter of the Fund, and I'm grateful that he's taking the lead in making such a major commitment to this auction. He never sells his originals, but in this case he's making a rare exception for the Fund. We couldn't be happier." All proceeds from the sale of *Independent Voices* #2, published by Peregrine Entertainment, benefit the Fund, and the cover image will also appear on a new CBLDF T-shirt.

Linsner said, "I believe absolutely in free speech and I'm very excited to be able



to support the cause and the Comic Book Legal Defense Fund through the sale of my art." Linsner's original cover painting, measuring 11x17", is mixed-media on Bris-

tol paper.

Other items in the auction include variant color art by Lynn Varley for the covers of Frank Miller's *Sin City: Hell and Back*, an original Swamp Thing painting by Charles Vess, and a number of signed figures from McFarlane Toys. NextPlanetOver.com is working with other artists, publishers, and retailers to gather additional materials for the auction, which will be the featured auction on eBay's collectibles section for the first half of September.

NextPlanetOver.com co-founder and CEO David Scott said, "This industry relies on the CBLDF to protect the creative freedom that writers, illustrators, publishers, and retailers need in order to give us a never-ending flow of provocative work. We are committed to giving them the support they need in order to carry on with their crucial work."

Oarr added, "The Internet is a vital component of the comic-book industry, and NextPlanetOver.com is an increasingly important part of that. It says a lot about NPO that, virtually since the company was founded, they have been looking for ways to support the Fund. That kind of

leadership is rare, and we certainly appreciate NPO's support."

More Voices. *Independent Voices* #1, released in 1998, contained four stories by writers and artists from the Baltimore and Washington, D.C., area and raised more than \$1,000 for the CBLDF. This year's edition will contain stories from a wider area of the East Coast. Peregrine Publisher David Napoliello said, "The contributors are very excited about the chance to have their work featured in a comic book that benefits such a worthy cause. And a Joe Linsner cover doesn't hurt, either!"

Independent Voices #2 includes work by the *Forty Winks* team of Vincent Sneed and John Peters, *Hershel the Rat* creator Rich Henn, *Buzzboy's* John Gallagher, *Kick Ass Girl's* Billy Martinez, the *Books of Lore* creative team of Napoliello, Kevin Tucker, and Philip Xavier, and *Crypt of Dawn's* Eva Hopkins. The 48-page black-and-white comic book retails for \$2.95 and is scheduled to make its debut at the 1999 SPX in Bethesda, Md., Sept. 17-19. It will be available through both Diamond Comic Distributors and FM International.

Behind the scenes at the Overstreet advisors' meeting

By Mike Keeney

More than 60 of the most influential people in the comic-book back-issue market place gathered May 21-23 in Timonium, Md., for an *Overstreet Price Guide* advisors' meeting. Many familiar topics were discussed, including grading standards, split grades, the value and salability of lower-grade comics, and adding more underground comix to the annual guide.

Spirited conversations debated the merits of the traditional nomenclature grading system (Mint, Fine, Good, etc.) versus the 100-point scale versus the 10-point scale. It was apparent that the 100-point scale was a dead issue. Much time and energy was spent in trying to decide where investment-grade comics (Very Fine and Near Mint) fell on the 10-point scale (9.0 or 8.8). This issue has yet to be settled.

Also discussed was the enormous impact the Internet, especially the auction site eBay, has had on today's back-issue market. For instance, the sales price of a Western comic could be half *Guide* price at a comics shop or traditional comics show — but be more than 10 times *Guide* price at a Western show. The advent of eBay allows that Western collector access to that and other theme comics conveniently and allows the seller the highest possible price. It is becoming common for traditionally non-key comics, like Charlton's *Emergency* or Ronald McDonald, to be bid much higher than expected. Buyers are theme collectors with little previous interest in comics. These are important factors in figuring an average price for the future.

The role of the price guide was also a heated discussion topic. Bob Overstreet

said he envisions the *Guide* as reflecting the market place, not directing it. He commented that his *Price Guide* does not artificially adjust prices to stimulate or slow down growth; it only notes events and trends; it does not create them. Overstreet added that he does not act as Alan Greenspan of the Federal Reserve.

Making the grade. The introduction of a third party, independent comics grading service — Comics Guaranty Corporation (CGC) — was controversial. The representatives of CGC answered many concerns of the advisors and expressed great interest in their input.

CGC representatives said they intend to use the Overstreet grading scale as their standard grading system. They explained in detail their grading and security procedures and presented a mock-up of

their specially designed, vacuum-sealed, UV-protected, moisture-resistant, clear, and easy-to-open holders [or slabs]. The issue number, condition, and numerical value are presented on the slab's top corner. The labeling will also list the factors leading to the grade, including page color, creases, flecks, etc.

The CGC spokespeople said such services have had positive effects on coin and trading-card markets and should provide consistency and reliability for comics collecting. The representatives added that independent grading should draw investors and collectors who might otherwise never enter the comics market.

Following a discussion of the 1975 to present grading tier, CGC decided to call that tier "Modern."

Advisors' concerns seemed to be well-received by CGC's representatives.

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Tom Batiuk (Funky Winkerbean)

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Legion is canceled. DC's Legion of Super-Heroes is one of the publisher's more enduring properties, known for having one of the most loyal core fan followings in all of comics. But it's also one of DC's most malleable, having reinvented itself in the form of several versions over the years. Beginning this winter, the Legion will undergo another major shake-up, this time resulting in the cancellation of both current ongoing titles.

Following this fall's four-part "Legion of the Damned" storyline by the new Legion creative team of writers Dan Abnett and Andy Lanning and penciller Olivier Coipel, and a few issues wrapping up that status-quo-altering storyline, both monthly series will be canceled in favor of the same creative team's *Legion Lost*, a 12-issue monthly maxi-series making its debut in February.

Designed to reemphasize for new and old readers what the Legion's purpose is, why they are gathered, and what makes them the heroes they are, *Legion Lost's*

hush-hush storyline will take a "select group" of Legionnaires and put them in an environment that no one has been in before. "Readers of classic Legion stories have not seen this before," added Editor Mike McAvennie. "Basically, all readers will be on equal footing."

Attracting new readers to the franchise as well as holding onto the loyal fan base is the idea behind the relaunch. "I think there's a preconception in fandom that the Legion titles appeal to a hard-core fan base, and that it appeals to *only* certain readers and *only* they will read it, because *only* they can follow it," McAvennie said. "I think every few years you have to do something that will kickstart the titles and give new readers a chance to feel like they're included again. And, while we want the fans who have been reading *Legion* to stay with it, we also want people who might think they just don't get the Legion to give it a try — and for them to realize that this is something different and that we're going to be taking more chances and doing new and exciting things."

Just don't call it a "reboot." McAvennie emphasized that *Legion Lost* and the new *Legion of Super-Heroes* monthly series that will launch sometime after completion of the maxi-series will continue and "remain faithful" to Legion continuity established over the last five years.

Kelly is ready for the next century. Writer Joe Kelly's career will continue to



evolve and diversify in the latter half of this year and into early 2000. He's already working on his upcoming regular assignment on DC's *Action Comics* and *Steam-punk*, the creator-owned series with artist Chris Bachalo that will make its debut from DC's Cliffhanger imprint in early 2000. Now Kelly is readying another new creator-owned series, this time co-created with artist Duncan Rouleau. Entitled *M. Rex*, the monthly, ongoing series is tentatively scheduled to debut in November from Artis Studios, a new offshoot of Image's Avalon Studios imprint.

Running the gamut from irreverent humor to "dark, nasty, end of the world"

imagery, *M. Rex* combines the creators' shared love for pop culture iconography and "absurdism."

Asked to describe the hard-to-categorize series in a one-sentence pitch, Kelly responded, "Gigantor, Jonny Quest, and Our Man Flint jump in the Mach 5 and take off into Terry Gilliam's *Brazil*, where they crash the *Sailor Moon* cast party to stop the world from launching itself on a one way rocket ride to destruction ..."

Or, in other words —

M. Rex (short for Machina Rex) is set in a "big, crazy" world not far from our own, where the chain of evolution has not slowed to the snail's pace it has in ours. "It's a world where super-computers conspire with toaster ovens to unseat mankind as the dominant species and where monkeys connive, alligator-men prognosticate, and monsters unionize," said Kelly. "It's an all-out, anything goes, high-adventure series starring: Rex, a 10-year-old boy whose heart houses a colony of microscopic robots that enable him to arm himself with fantastic weapons, enclose his little body in 100-story suits of armor, or fly to the moon on a whim; Six, the secret agent assigned to kill him; and Mia Moore, the movie star and holy diva to the extreme who's in it for the shopping."

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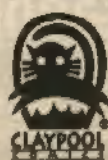
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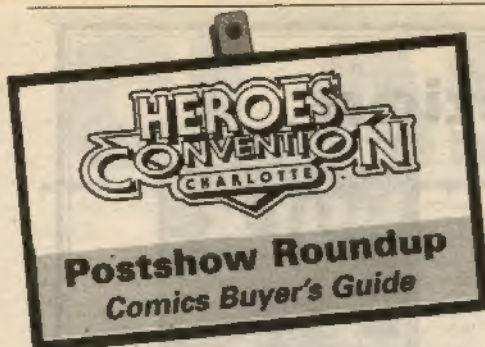


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By Matt Brady

More than 8,000 fans attended this year's Heroes Convention held in Charlotte, North Carolina's Convention Center June 18-20, amid uncharacteristical-



Adam Hughes puts the finishing touches on his Darth Maul painting for the auction.

Fans flocked on Father's Day weekend to Heroes Con

ly mild and breezy weather — weather that, for once, made con attendees almost regret spending much of the week-end indoors.

This year's guest of honor was writer Harlan Ellison who, from all appearances, had a good time, meeting fans, signing autographs, answering questions, and serving as an all-around "right good mixer" for the guests of the show.

Heroes Con maintained its lower-key, family-friendly atmosphere with virtually no female models or suggestive displays by retailers or publishers. As always, Heroes Con organizer (and owner of Charlotte's Heroes Aren't Hard to Find) H. Shelton Drumm helped maintain the atmosphere by admitting all fathers free on Father's Day with a paying child.

"While it doesn't have the hubbub and frantic activity that you find in Chicago and San Diego, I really enjoy coming to Heroes Con," said Marvel's Bill Rosemann. "Here, more than the other shows, you get a chance to have discussions with the fans, rather than giving them soundbites. I know it sounds corny, but coming to shows like this and hearing what they like and don't like about our comics reminds me of why we're in comics in the first place: making fans happy."

Among major publishers attending Heroes Con were DC (with Mark Chia-

rello and Eddie Berganza representing the company), and Top Cow, represented by David Wohl, Kate Sherwood, Randy Green, and Jonathan D. Smith.

While many fans came to Heroes Con to collect autographs, one dealer complained they hadn't come to buy. "I've never seen so many people pay to get in and then just kick tires," said Jamie Graham of Graham Cracker's Comics in Chicago. "We're seeing some familiar faces, but it seems as if a lot of the big Silver and Golden Age buyers have done their shopping this year."

Despite Graham's sentiments concerning higher-end comic sales, other dealers, including one selling his comics for 10¢ each, said they had no complaints, reporting moderate to good sales across the board. "As we were packing up, I had several retailers come and pay me for the same spots at next year's con, which was a first," Drumm said. "I even had one throw money at me as I was backing down the loading dock, telling me that he wanted the same endcap next year."

Heroes Con 1999 closed with its annual Art Auction to benefit the Charlotte Firefighters Burned Children's Fund. As in years past, George Pérez served as auctioneer, raising more than \$10,000 for the charity. When combined with other donations — including the sale of sketches — the fund received a total of



Julie Schwartz was surprised at his signing table.

more than \$20,000. Virtually all artists in attendance contributed original pieces of art for the auction — the majority of them created during the convention on the auction stage. Of special note were Jeff Parker's painting, a Scott Hampton painting, and an "Attu" splash page by convention guest Sam Glanzman.

All told, Drumm said he was very happy with the results of this year's event. "From what people were telling me, it was a very fun, positive convention, which is always nice to hear, because that's what we try to stress every year," Drumm said. "Everybody had a blast, and folks were already telling me that they're looking forward to next year's Heroes Con. I guess I can't ask for more than that."

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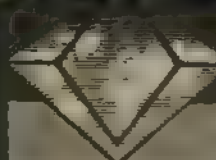
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Wrestling with more X-Men casting

By Rob Allstetter

A Sabretooth Tyler is ready to pounce on *The X-Men*.

Tyler Mane, who stands 6' 10" and weighs 275 pounds, has (as reported in *CBG* #1339) been cast as the villainous Sabretooth in the live-action *X-Men* film from 20th Century Fox. He is joined in



the cast so far by such actors as Dougray Scott as Wolverine, Sir Ian McKellen as Magneto, Patrick Stewart as Professor Xavier, and the two latest additions to the cast: Halle Barry as Storm and Rebecca Romijn Stamos as Rogue.

X-Men, directed by Bryan Singer, is expected to go before the cameras in September in the Toronto area. Fox and Marvel have announced that the film is officially green-lighted for production.

Three wrestlers in one. Mane is probably the least-known of the cast members, unless you're a professional wrestling fan. Mane has wrestled for 11 1/2 years, including stints in the WCW as "Big Sky," Kevin Nash's tag-team-mate, and as MGM Grand champion in the now-defunct UWF.

"I'm going to be the biggest, baddest Sabretooth that people have ever seen," Mane said, in typical wrestler fashion.

But how did a wrestler get involved in *X-Men*? "They were originally calling me for some of the stunts and they saw my look and saw that I was the only one for Sabretooth," Mane said. "And that's how that developed."

Researching his character. Although his size and blonde hair — Mane said he's also growing Sabretooth's side-

burns — make him tailor-made to play Sabretooth, Mane said until recently he didn't know a whole lot about the character.

"The way I knew about *The X-Men* is that my little boy likes watching the animated series. So I knew a little bit about it," Mane said. "But, since I became involved in *The X-Men*, I went out and got all the Sabretooth and X-Men comics and I've done quite a bit of research, shall I say, on Sabretooth."

"I didn't even know Sabretooth had his own comic book. I read quite a few of the Sabretooth comics and quite a few of the *X-Men* with Sabretooth in them. They're pretty interesting."

And what's his take on the character?

"I think he's my kind of guy," Mane said. "He doesn't take any guff and that's the only way to be. And there's nothing like those mutant healing powers, huh?"

"Sabretooth is a physical guy, isn't he? He's not known for long speeches, is he? He's more of a slicer and dicer."

Mane said he thinks director Singer will deliver the goods in bringing *X-Men* to the big screen.

"He seems to know what he wants to do, and he seems like the guy that can get it done," Mane said.

studied acting but indicated he already considers himself a seasoned performer.

"As you know, professional wrestling is a great background," he said. "And it is definitely on the toughest stage. It's on a four-sided stage, which is very tough to perform on."

Additional acting. In terms of previous acting credits, Mane appeared in the *Bandit* portion of Universal's syndicated Action Pack television project and was in the feature film *Star Fighter*.

He recently received strong reviews for his leading role in the San Diego Repertory production of *Turbo Tanzi*.

"I have done some feature films in Mexico, but I don't know if you really can count those," Mane said. "So you could say this is my first English-speaking feature film."

Although he's seen the *X-Men* script, Mane can't give out any details as he awaits the September production start. He said he understands the need to protect story specifics.

"It should be interesting by the time we get done," Mane said. "I've had people that know I'm going to be in it mention that they've heard about it and that it's going to be a pretty exciting thing."

— Scott Brick contributed to this report.

A seasoned performer. Mane has

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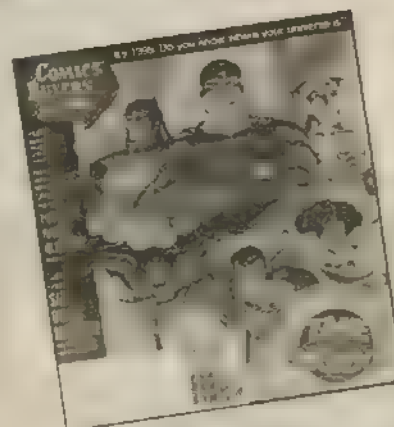
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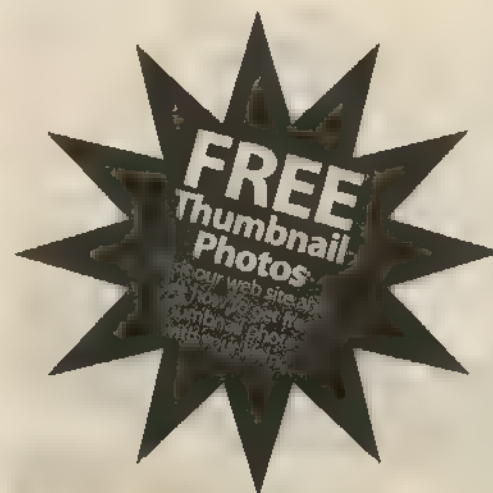
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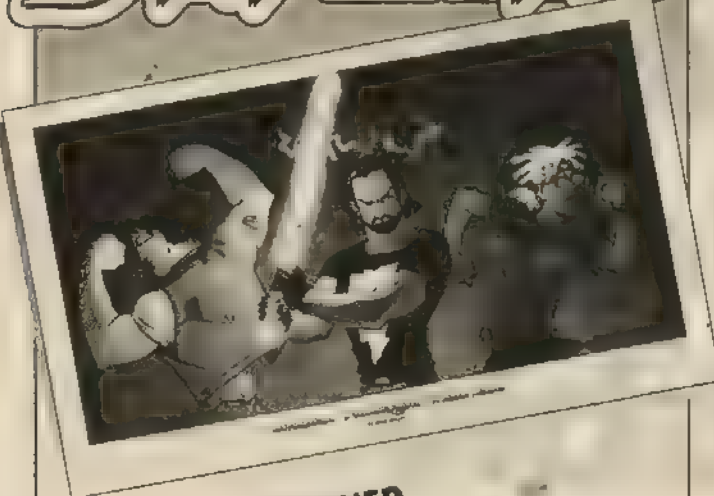
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Frederick Patten
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In *CBG* #1334's *Oh, So?*, Mark Klein asked how many issues were published of several titles, including *Walter Kitty in the Hollow Earth* from Vision Comics? Your answer was two issues.

There were three issues: May 1996, July 1996, and January 1997. Incidentally, the indicia shows that the actual title is just *The Hollow Earth*; the "Walter Kitty in..." was just part of the front-cover logo design. Possibly, the long delay between issues #2 and #3 is the reason for the assumption that #3 never came out.

Getting out my copies to photocopy #3 for you has given me the opportunity to reread all three issues and remember how much I was enjoying this mystery-adventure in the tradition of the 1930s pulps like *Doc Savage*. Now that Vision Comics is gone, is there any chance of some other publisher picking up and continuing Mark Shaw's great serial?

[Fred included photocopies of the front cover and the indicia page of #3.

As to his request, how about it, folks?]

Hoy Murphy
5101 Sun Valley Dr.
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Thank you for running the recent *Mr. Silver Age* columns. I'd appreciate an increase in frequency, and a collection of past columns would be the cherry on top.

Greg Schienke
812 11th St. SW, #2
Rochester, MN 55902

Not to complain or anything, but my copy of the latest *CBG* had the weirdest printing error: page 62 was replaced by page 60.

I hope we'll get to read that missing Tony Isabella column sometime in the near future.

[Ah, the wonders of computerized layout! We've taken steps to see it doesn't happen again — so it'll probably be something worse next time. However, yes, we discovered the error in time to run that column — and the next one — last issue. Thanks to all who called it to our attention, even as our stomachs churn.]

Shaun Crowell
1208 27 Ave S
Moorhead, MN 56560

I just read about the rumors of Alex Ross copying Khoo Fuk Lung's art and was quite surprised. I see nothing in his art that's in Ross' art. In fact, I am curious who started this rumor in the first place.

I am just writing to support Ross and if I were he, I would be miffed about this, too. To put as much work into his art as he does and for people to try and take away from his success is sad.

[Yes, indeed. One of the biggest problems with the Internet is that nasty rumors can get started and spread quickly

— and the source can be almost impossible to trace. In fact, unsophisticated folks will sometimes say of a random rumor, "It must be true; I'm hearing it from all over," when it began with a single source with a computer and a good mailing list.

Mind you, we started the *Squash the Rumor* service to victims before the Internet was a factor. It's something we occasionally get asked to run when there's no other way to nip such nastiness in the bud.]

Jon Hastings
Kiwi Studios
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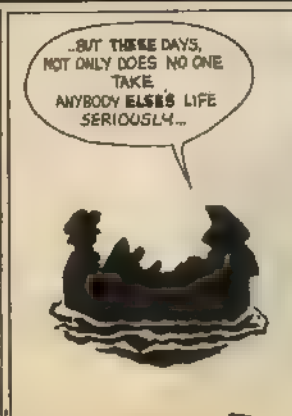
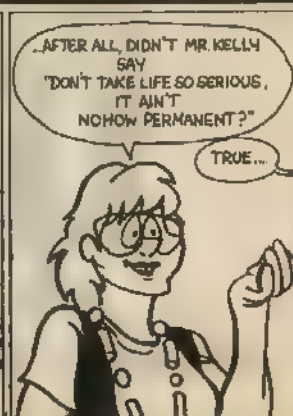
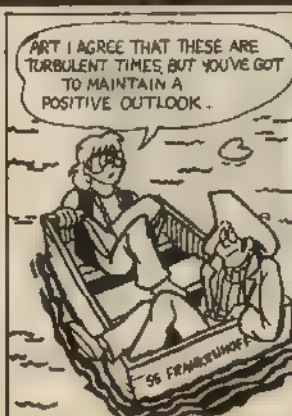
I'm going to let you in on a little secret. Actually, three secrets.

These secrets are a trio of comics, one that's been out for a while but whose small-press nature has kept it out of the spotlight, one that's just come out, and one that will be out later this year. All glowing praise is unsolicited by any of the creators and is purely from my admiration of these fine titles.

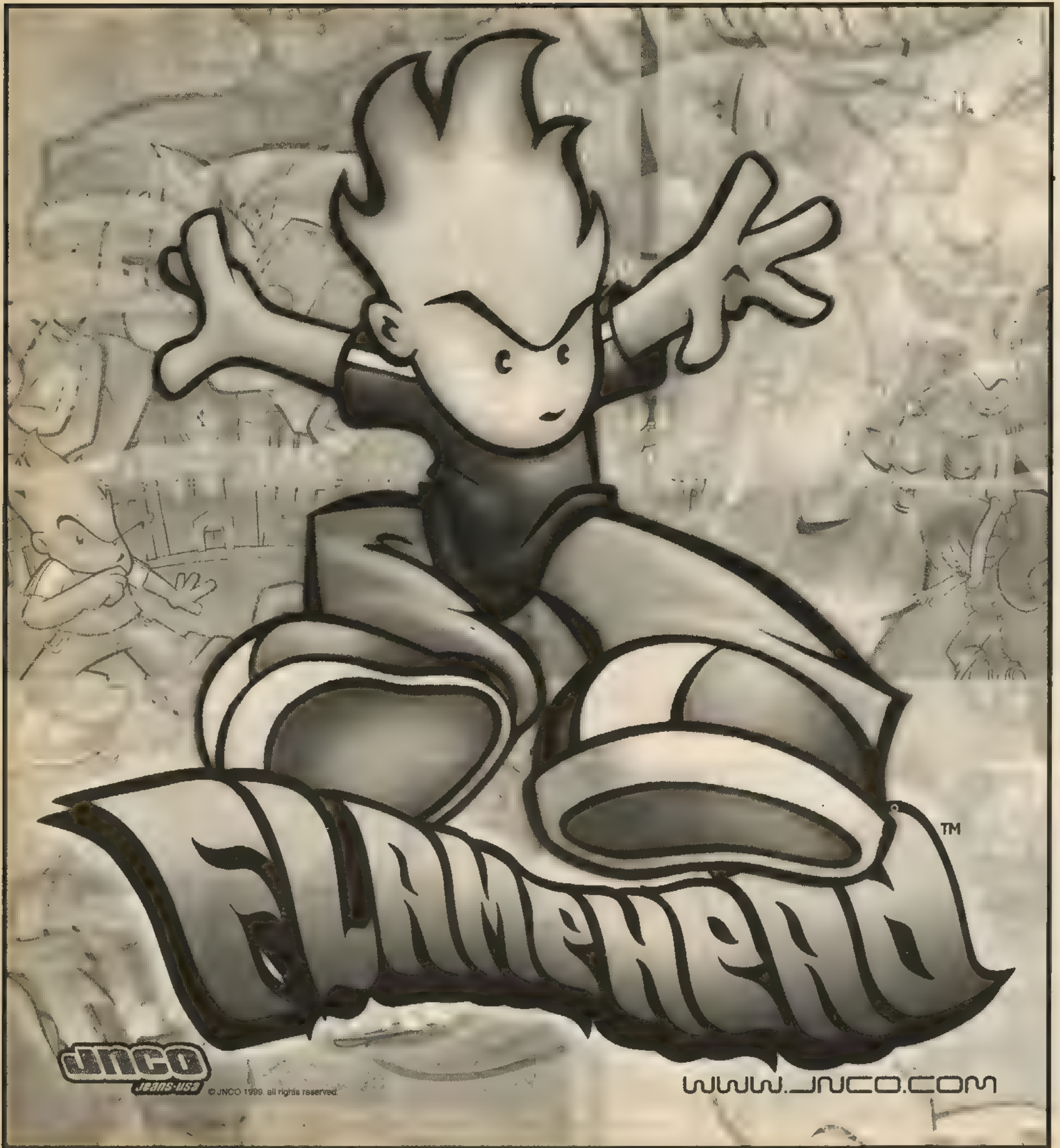
H.P. Lovecraft's *The Dream Quest of Unknown Kadath* by Jason Thompson is, as the title implies, an adaptation of the Lovecraft story, but it's also much more than that. Jason is the first creator I've seen who actually achieved a story that emanates the heebie-jeebies, the willies, and the creeps all at the same time. The story follows Randolph Carter's

(Continues on Page 16)

For Art's Sake



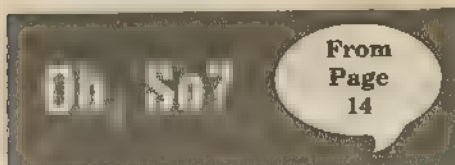
By Chris Smigiliano



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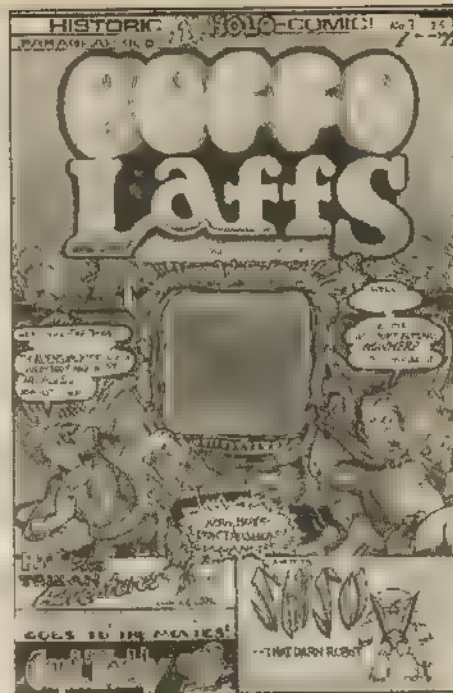


dream journey to find a fabled dream city; along the way he encounters all manner of creatures from Zoogs to Ghouls to the Old Ones. The art is a highly detailed extravaganza of otherworldly architecture, beasts, and fantasy locations with a cast of thousands. If you like *Hellboy* or, obviously, *Lovecraft*, this is the comic book for you. All five issues are available from Mock Man Press.

Later this year, September to be exact, he on the lookout for Derek Kirk and Gene Yang's *Duncan's Kingdom* from Image. It's a fantasy-adventure with young Duncan trying to win the hand of the fair princess and defeat the Frog King. Gene, the Xeric-winning creator of *Gordon Yamamoto and the King of the Geeks*, has created great characters that are both heroic and humorous. Derek's art is a joy, with an assured line able to capture both exciting action and quiet reflection with equal adeptness. If you like *Bone* or *The Replacement God*, get this.

A series that's out right now and that I can't say enough good things about is Jimmie Robinson's *The Adventures of Evil and Malice* (also from Image). Jimmie has created an all-ages series that showcases his wonderful character writing ability and his new, clear-line-style art. The story: Evelyn and Malinda are daughters of the super-villain Black Eye and, when a group of other villains set out to double-cross dear old Dad, they become the super-heroes Evil and Malice and save the day. Think cuts (in the good way) and clever Saturday-morning cartoon fun, manga-influenced character design, and a definite *Leave It to Chance* and *Akiho* feel and you have *The Adventures of Evil and Malice* in a nutshell. Buy it now!

P.S. On another note, maybe someone out there can answer this question for me. In Lewis Carroll's "Jabberwocky," there is the line "The vorpal blade went snicker-snack." Since "vor-



pal," from what I've read, means "indestructible," is this why Wolverine's claws go "snikt" when they come out and "snakt" when they retract?

[By the way, Hastings is touring conventions with Robinson this summer.]

Ward Batty

As you know, my *Boffo Laffs* #1 was the first comic book to feature a hologram on the cover. Unfortunately, the *Overstreet Price Guide* refuses to acknowledge this incredible milestone in the history of comics. In fact, it doesn't list *Boffo Laffs* in the Price Guide at all. This has made me bitter and leads me to make these other claims.

- I invented the staple that goes in the comics. Before me, they were held together with twine.

- I invented the phrase "To be continued..." Before that, it'd read, "Will this damn thing ever end?"

- I invented the red ink that goes into the comics. Before that, Captain America wore blue, white, and blue.

- I invented the word balloon. Before me, they'd have to draw the words over everyone's stomach, which is why all old comic characters were fat.

- Finally, I invented super-powers. Before me everyone had regular strength but had really great hair, and all the stories were about their hair.

Until the Overstreet Oversight is corrected, I will be forced to continue to issue these and other claims. You've been warned.

[CBG is proud to note that *Boffo Laffs* #1 has consistently appeared in our annual *Checklist & Price Guide*. In fact, I quote our current (albeit out of print) edition regarding #1: "86, first hologram cover; b&w."]

Ron Dick

1738 S.R. 303 #175
Streetsboro, OH 44241

I have been collecting comics since the age of 5 (and recently celebrated my 30th birthday). In that time, collecting comics has been a hobby that has provided me a constant source of happiness, excitement, creativity, reality, and at times escape from the same.

I've seen the death and rebirth of a universe. I've supported black and whites when they thrived and when they became endangered. I've watched people purchase that variant cover with the metallic, die-cut, glow-in-the-dark skull because it looked cool and would be worth something someday. I've waited for the Greyhound bus to arrive to deliver my comics because UPS was on strike. I've also had to say goodbye to several old friends, most of whom I actually never met but felt as if I had known for years. Through all the good times and bad within the industry, I've always remained silent, never having felt the need to write a letter or send an e-mail. However, to quote that feisty, yet fun-loving sailor, "I've had all I can stand and I can't stand no more."

For 16 years, since its opening, I have been

making weekly visits to a comic-book store named Off the Wall. Whenever I walk in the door, I'm always greeted by name and with a smile. Comics were always available for two months at cover price. Orders were always pulled (even when I forgot to turn in the form; they knew my tastes). Also, when I was looking for that certain back issue that wasn't in stock, Off the Wall would track down a copy for me wherever they could and wouldn't charge me anything extra for it. Off the Wall was a model for good customer service. My visits have always been a highlight of my week. I could buy comics, enjoy conversation, and just feel comfortable.

Then it happened. It was a seemingly ordinary visit to Off the Wall. After some simple conversation, Ed, the owner, said he wanted to tell me something important. His voice had a tone it I had only ever heard twice before. The first time was when my old pal Chris Claremont had differences with the editorial staff of *The X-Men* and declared that he would no longer write that title. The second time came when Peter David was about to leave his writing duties on *The Incredible Hulk*. It wasn't as bad the second time around, because I could still find his writing and point of view every week in *CBG*. Still, I had started reading *The Incredible Hulk* just before he took over as writer and I just knew the title wouldn't be the same without him — but I digress.

Ed told me that, after 16 years, Off the Wall was going out of business. Although the business still made money, it wasn't enough to justify the time, effort, and energy from him and his family to maintain it. In June his doors would close for good.

I was devastated. Comics buying has been a weekly ritual for me for most of my life. Furthermore, because of the personal service I have always received, I had always gone to Off the Wall, even when I moved almost an hour away. I pondered what had brought about this drastic change in the market. Was it a trickle-down effect from the Marvel and Heroes World distribution fiasco from several years ago? Was it a change in the market, stores being unable to at-

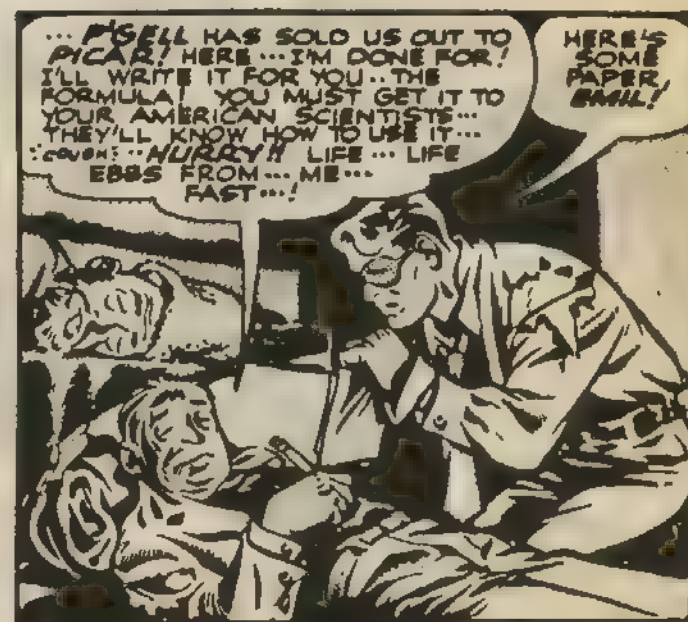
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WILL EISNER



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tract the audience they once had? Was it because comics were, for the most part, being treated as a way of making money and no longer seen as an art form? Was it the new breed of violent hero that has turned people away?

I just didn't want to think about it any more so I sat down to read my comics to escape for a few hours. However, when I did this, I became even more frustrated.

In *Nova* #1, our hero blatantly kills a bad guy and is only concerned why his power spiked so suddenly. In an issue of *The X-Men*, I counted 12 typographical and grammatical errors that spell check wouldn't catch and which the editors missed or weren't aware were incorrect. I read a posting on the Internet about a betting pool on which you could vote to see which Image comics would make it past #12.

At another Internet site, there were listings of benefits for ordering comics online (so as not to "waste your valuable time" with having to wait in lines or go "out of your way"). Titles that have been around for years are starting over again at #1 with an exciting new direction. (Are there truly any "new" directions in modern comics?)

****Sigh****

It was enough to make me go to the crawl space, pull out my trunk of late '70s comics, and just cleanse my palate with vintage *Superman*, *Fantastic Four*, and *Legion of Super-Heroes*.

Off the Wall is only one of several comics shops closing in the Cleveland area that I am sure will be missed. Consequently, I can only make the plea that it is well worth people's time and effort to do the following: Support your local retailers, especially those who treat you right. Spend your money on the comics that are produced with high quality writing and art. Start writing letters to editors whose comics are sub-standard and seem to have the only purpose of making a quick dollar. Take time in the stores to talk to the younger generation and introduce them to quality comics that they may not be aware exist. Write letters to those comics that stand out and make an impression by telling them, "Job well done!"

I read my first *CBG*, and later subscribed, because many years ago a man named Don Thompson took the time at a Mid-Ohio-Con to give me a free copy and sit down and talk to me about his passion for comics. In the brief time we talked, he made a difference to how I viewed my hobby. It seems I picked up on some of that passion. I realize now that it's time that I try to make a difference for others, as well. Who knows? Maybe I can contribute to someone else having a lifetime of fond memories at his Off the Wall?

Tony Kowalik

6717 W. Higgins
Chicago, IL 60630

A full cover feature on Gil Kane; now, that's more like it!

I seem to recall that, in the past year, he had to share the cover with another, albeit professional, artist. But he's "Kane, Gil Kane," on a level with Kirby and Kubert. He deserves a cover all his own. Although not realizing it at the time, I first discovered his work in an issue of DC's *Strange Adventures*, a memorable (to me) story called "The Martian Masquerader." I could hardly wait for each issue of *Green Lantern* and *The Atom*, and recall his briefly doing *The Hulk*. (Yes, I know, he drew just about every comic-book character.) And did it so well!

I especially loved it when he inked his own pencils, even if it was only a cover or an interior pin-up. (His pencils were only surpassed by his inking). I bought *His Name Is Savage* and really wish it had lasted. I thought his *Blackmark* had potential and was glad when his *Star Hawks* was able to command a two-tier space in the comics pages, if only for a little while. He did some great *Superman* and *Wonder Woman* covers — Oh, heck — he did it all great(ly)! His work has always been inspirational to me, and I'm proud to share the first initial of his last name.

P.S. I also liked his "Star Hawkins" stories in *Strange Adventures*, since he inked his own pencils. (Hmm, Star Hawkins, Star Hawks. Very interesting.)

Scott Dietsch

65 E. 3rd St.
Brooklyn, NY 11218

Recently, Peter David neatly divided the world of science-fiction fandom into three schools of thought: the Trekkies, the Warriies, and the Fivers. However there is another devoted section that Mr. David might not know about: the Blakees.

I'm referring to *Blake's 7*, the BBC science-fiction space-opera program that ran for 52 glorious episodes from 1978 to 1981 and has enjoyed a pretty good run on local TV stations and on video in recent years.

Often overshadowed by its more famous BBC sibling *Doctor Who* (the late creator of *Blake's 7*, Terry Nation, actually created the Daleks for *The Doctor to combat*), *Blake's 7*, nonetheless achieves a niche of its own.

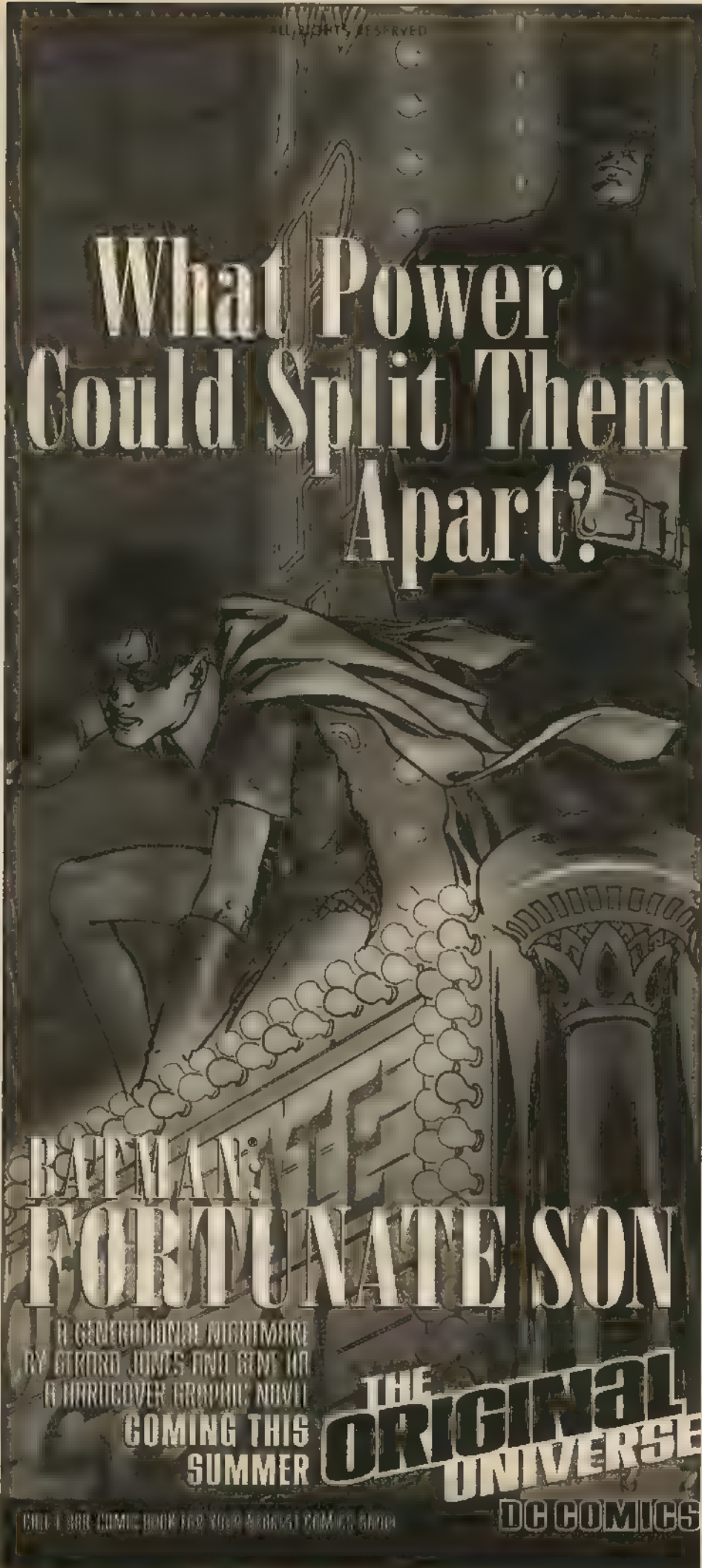
For those who don't know the series, here is a quick rundown: the Blake of the title is Roj Blake (no relation to Raj from *What's Happening!!*), a reformer who is sent by the ruling Federation (there's a familiar term) from Earth to a prison planet for an abhorrent crime he didn't commit. Along the way to Cygnus Alpha, Blake meets a collection of rogues who become his crew when Blake is able to commandeer an advanced space vessel which they dub the *Liberator*.

Among *Blake's 7* are Jenna, a tough but sexy pilot and smuggler; Gan, a strong-but-silent type; Avon, a coolly calculating computer expert; Vila, a comic-relief thief; and the beautiful Cally, a psychic (pre-counselor Troi). The ship's computer, Zen, would also be counted, as would the super-computer, Orac. The primary villains are Servalan, the cold but beautiful Supreme Commander of the Federation, and her right-hand man, the vicious Space Commander Travis. With his crew and wonderfully advanced ship, Blake prepared to overthrow the Federation.

But something strange happened two seasons into *Blake's 7*: Blake left, and so did Jenna. Travis had been played by a different actor the season before, even as Gan suffered an on-screen death, as well. Where would the series go without the character of the title? Avon took over the crew, adding Tarrant, a former Federation pilot; Dayna, a lithe weapons expert; and later Soolin, a Dayna clone, blonde instead of black.

The series had all the production values and high-tech of *Romper Room*. But there was something in the interrelationships of the characters that kept a viewer coming back. They, well, hated each other. Bickering and disagreements typified the crew's discussions — culminating in considerable destruction in the final episode.

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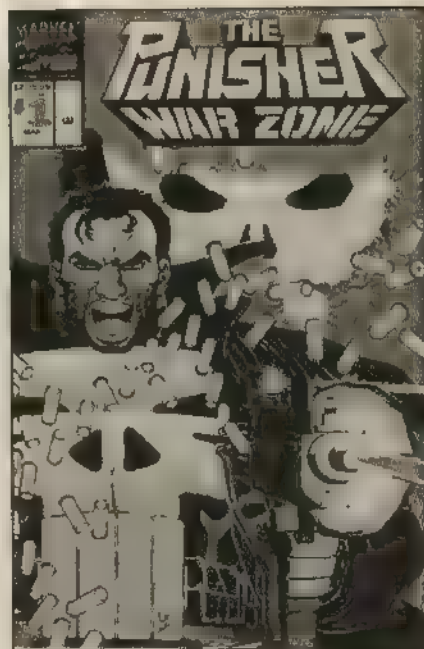
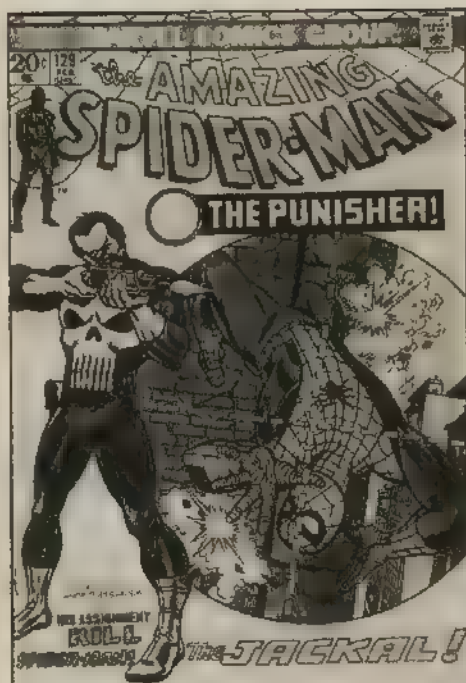
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It took a few years after his introduction in *Amazing Spider-Man* #129 (Feb 74) for that guy with a gun, The Punisher, to make a name (and multiple series) for himself, but, when he hit, he hit big with three ongoing series and multiple one shots and guest appearances in the '80s and '90s. *CBG* looks back at the 25-year career of Frank Castle and looks ahead at what Marvel has planned for its resident merc.

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Oh, So?

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There were inconsistencies with the series — the alteration of so many key roles (not only onscreen) will do that. But it was a fun show that explored serious themes and had terrific characterizations. I don't know any station that airs it now, but the series is available on video. I would recommend it highly to all science-fiction fans.

And a special thanks to the *CBG* classifieds! I had been searching for more than a decade for the authorized paperback sequel to the series, *Afterlife* by Tony Attwood, before recently finding someone who has it. I hope it's on its way and I will soon be reading about Blake's 7 (whoever they may now be).

Sean Thorniley
62 Randall Lane
Santa Rosa, CA 95409

Positive things are being said about the comics industry these days. Positive changes are occurring, too. A wide variety of folks are facilitating these changes.

Many folks call me a volunteer; I am, but that term only partly describes who I am and what I do. I am also an advocate, but even this term isn't completely accurate. Webster's defines *advocate* as a person who speaks or writes in support of something; I do — this letter is an obvious example. However, I am also a person of action, so the term *advocate* isn't adequate. Let's call me a champion: a person who fights for a cause, of comics. This expression not only sounds more appropriate but fits better — just like a typical super-hero costume. (Sorry. Couldn't resist.)

I have also been a trails (the dirt kind you ride on in a park or open space) champion for about six years now, putting in 200+ volunteer hours a years and serving on the boards of two non-profit organizations. Lately, I have been less motivated to give this much to a "cause" that has not given much back to me recently. Since I can't just quit cold turkey, I get my volunteer fix by championing comics these days.

I have been advocating comics for more than a decade, but over the past few years this hasn't seemed enough. I have worked at comics shops to help better educate readers to the wonders and diversity comics offer. I also try to help educate retailers to the needs of regular customers, not just occasional ones. I offer whatever aid I can to bring more "civilians" into our family circles and keep them there.

The terms "civilian" and "family" are intentional, because they suit the subjects. For those of us in the know about comics (as most *CBG* readers are), it is painfully clear that we must often do battle with most folks to try and get them to understand our hobby and its true worth. Comics folk are also very much like a family in most circles, and often these family circles link into other family circles. This is one of the great things about conventions, especially some of the larger ones. Thousands of folks from various families visit with one another in person, not just through letters pages: some form of electronic communication or the occasional phone call. It is a time to share food and

drink, to swap stories and ideas that are more vivid when we can act them out for one another.

Sharing is a primary need of human beings. Some call it a "socialization need," but it is simpler than that. Humans need to share in order to feel complete and content. Not everyone realizes this right away, and many never do, which is why they are never very happy. Humans share via stories. Who do you know who doesn't like to tell stories and share experiences? Who among us comics folk doesn't like to talk (share) with others about their favorite — or least favorite — stories? No one I have ever met.

Another form of sharing is volunteering, sharing time and energy. Helping others is the ultimate form of sharing and the most fulfilling. This is part of the reason I am a comics champion; the other is because it is much easier to convince others of the value of comics if you are doing it for free. It is also easier to convince young folks of the value of comics than it is their parents. Then you let the children educate their parents into understanding.

It is easy and fun to enlighten folks about comics and share their new realization — as it is to read a great comic book and then share that joy with you friends. Being a champion for comics is something each of us can do and everyone can enjoy. The joy of sharing is universal to all. If this were not true, why would Superman continue to do what he does? Why would actors act? Writers write? Artists draw comics?

This year I am gathering some friends and trying new ideas. We will work together to not only improve the industry, but strengthen our friendships and those we have with others, including ones we have yet to meet.

Nelson Jimenez
75 Maple Tree Ave.
Stamford, CT 06906

Just finished reading the *Tarzan* issue of *CBG* and just had to go out to see the film. I was pleasantly surprised that I greatly enjoyed Disney's version of Lord Greystoke.

The characters were great and the animation superb (but what else can one expect from Disney?). This cartoon had me thinking that Disney would do an excellent job, if it ever decided to adapt Jack Kirby's *Kamandi* as a feature. What do other fans think? It would be a perfect Disney film — with talking animals, great adventure, and a teen lead. At least I can dream of "Disney's *Kamandi*," right?

Is there any word as to when the *Gen 13* movie is coming to video? And whatever happened to the live-action *Fantastic Four* movie? I would love to see the two of these and hope they're not being held up due to financial problems.

Finally, I wish to pay tribute to DeForest Kelley, Dr. McCoy of *Star Trek*. My favorite scenes involving McCoy were *Star Trek IV*, where he commented on the barbaric conditions in 20th century hospitals and *Star Trek V*, where he talked about how he couldn't save his father. Kelley will be missed, but at least the fans can catch him endlessly with reruns on TV and video.

[The *imdb.com* website shows many other notable TV guest appearances for Kelley, especially in such shows as *Zane Grey Theater* and *Bonanza*. Many fans of Kelley's work on *Trek* don't realize what a fixture he was for

(Continues on Page 20)



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Oh, So?

From
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years in Westerns on big and small screens.]

Chris Juricich
1808 Chestnut St.
Berkeley, CA 94702

As the second millennium draws ever closer to ending, I find myself reflecting on about 34 years of active comics collecting. They've been fun years for the most part, moving from grade school and a wide-eyed sense of wonder to high school, where the comics I read started to take on more meaning, as they struggled (as did I) toward growth out of the children's genreification they'd experienced for so long.

If the '70s were a slow decade for comics, the decade of the '80s was a vibrant and exciting one of changes and, according to some, rebirth. For my own life, I moved overseas for personal challenge and change, and comics at home reflected this excitement, as alternatives, independents, and new cartoonists entered the medium out of passion and heart as much as pension or paycheck in the decades previous.

The '80s were a heady time, with the direct market blossoming, competition increasing, and readership expanding. Great cartoonists got their kickoff during this time: For the mainstream, you had *Crisis* and crossovers; for the alternatives you had the Hernandez brothers, Dan Clowes, and others stretching the limits of

the medium's potential. There was room for everybody, there were lots of comics shops, there seemed to be lots of readers, and the prices were increasing, though few barked too loudly about it.

Yet, even as the creative energies seemed unable to be contained by the pages of the comics themselves, cracks were beginning to show, as speculators expanded the market and all saw the entire industry contract into itself only a couple of years later. Comics shops closed, publishers quit, creators couldn't find work, and prices kept getting higher. Through it all, though, comics were still good, still exciting, and there was something out there for everybody, wasn't there?

Now it's 1999. I'll be 46 this year and life is good. But it isn't the same for me as a comics collector. Visiting the San Diego con is shaped partially by the notion that I'll only be able to handle it for two days and skip the harried weekend. The weekly comics I buy are dwindling in number steadily, as I eye their hoped-for appearance in the bargain bins months later — but, when they do arrive at the price I like, they simply gather dust and creases on the shelf, lying unread. My purchases are piled haphazardly and unsorted in shipping boxes. My collection lies two miles away, boxed in disarray for safety, but the only area where comics now reside in my home is on a small bookshelf in my son's room.

My collection is sitting around boxed in a dusty garage. I'm older and slightly curmudgeonly, and that sense of wonder when Superman lay dying of Virus X or when Spider-Man escaped from drowning under the Hudson through

an effort of will: Can I ever get that feeling back? How?

I've got an idea — and it's the best one I could come up with under the circumstances. I'd love to display my comics, to give them life even in that old garage in the hills. I can't put them in my own house (there's not enough room and such a circumstance would even drive me crazy), so I'll display them in the garage.

I'll buy some wood and cinder blocks and, if my friend tells me it's OK, I'll put 'em up on the shelves. As an incentive, I'll offer to clean out her garage of bubbles, garbage, junk, and dust. If she gives me part of her garage, she'll regain her own storage area. I hope she goes for it. It may be a long shot, but maybe it'll rekindle the passion I had for these four-color pamphlets 30 years ago. Few will ever see it there, but I'd know that it was in order and together — with room for years of continued growth. Will she do it? Will I be able to re-energize my collector's joy? Time will tell.

Dennis Yee

418 Camelback Rd.

Pleasant Hill, CA 94523

The title of Maggie's editorial for *CBG* #1333 ["Is it nostalgia? Or is it liking good entertainment?"] prompted me to write. I have known all along my own reasons for purchasing comics as I enter middle age. All I have to do is look at the comics I read. Nostalgia is embodied in *Superman Adventures*, *Batman Adventures*, etc. and, especially, the facsimile editions of the DC Silver Age annuals.

I realize there are a lot of other comics out

there — and some very good ones I don't buy — but the cost of buying every good comic book is at the very least impractical and at the most prohibitive. (Actually, I do buy some new comics, too; that's beside the point.) And I make a solid middle-class income as a financial analyst.

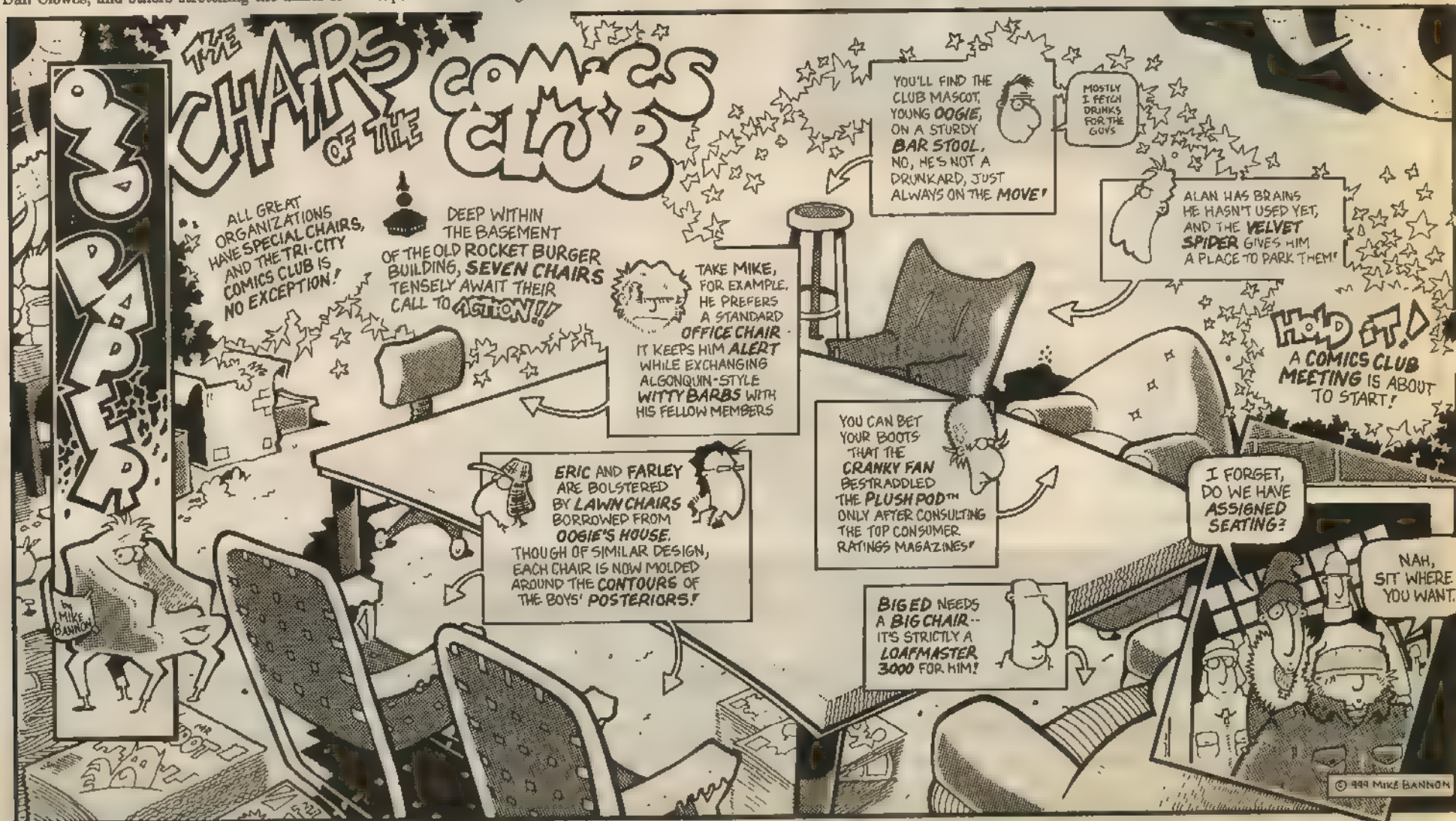
One of the points Maggie made in her editorial is how difficult it is to convey that sense of nostalgia and, hence, personal importance to someone else. No one at work (except for one insurance actuary) can understand why a middle-aged financial professional still buys comics. They certainly can't understand why anyone would spend \$10 for the recent *Superman-Fantastic Four* crossover or \$5 for a glossy version of a '60s comic book.

But, on the flip side, I have never liked professional sports and can't understand why people get so worked up over that kind of thing. (Their Golden Age is probably around 12, as well.)

The timing of Maggie's editorial was particularly good, since I just got home from the store with my 7-year-old son. I was silently griping about the cost of Pokémon cards. Several of the singles were \$2-\$3 apiece, and one was \$40! That much money for a piece of cardboard!

I had to remind myself that I'm perfectly willing to spend \$2 for a comic book; the least I can do is buy some Pokémon cards. Yeah, yeah, the standards of entertainment for a 7-year-old are different from those of an adult (or at least they should be).

But these cards are as important to him as comics are to me. And they may form the basis of his own nostalgia many years hence.



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Dear Mr Silver Age:

I think it would have been cool to have belonged to a Silver Age super-hero team! Were those teams as easy to join as it looked?

Logan
Calgary, Alberta

Mr. Silver Age says: You couldn't beat being a member of those teams, Logan: gossiping with other heroes, getting the secret signal badges and learning the secret handshakes! But every so often, a hero didn't get to join. And I don't mean just those guys who wound up forming the Legion of Substitute Heroes as a consolation.

Of course, some had far better reasons for not making the cut than others.

Do you remember what some of them were? I hope so, because it's quiz time. See how well you do:

1. Why did Metamorpho refuse to join the JLA?

- a. He didn't want to be a super-hero.
- b. He was too much of a loner.
- c. He thought he was outclassed.
- d. He didn't want to join any group that would have him as a member.

2. Why couldn't Crystal join The Fantastic Four?

- a. Black Bolt refused to give his permission.
- b. The FF was a set group, not a club with members.
- c. She wasn't battle-trained or experienced.
- d. She got airsick in the Pogo Plane.

3. Why couldn't Beast Boy join The Teen Titans?

- a. He already was a member of The Doom Patrol.
- b. His guardian refused to give his permission.
- c. Their membership roster was full.
- d. The guys didn't want more competition for Wonder Chick.

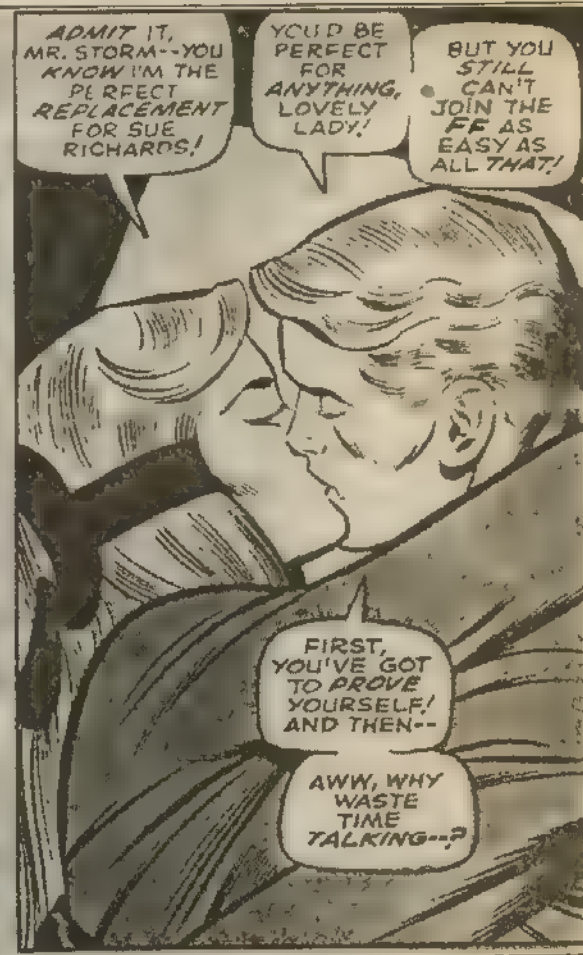
4. Why didn't The Swordsman remain a member of The Avengers?

- a. He was really a villain.
- b. He lost his powers in battle.
- c. He left to become an undercover spy.



Metamorpho says no to the JLA in the aptly named "Metamorpho Says No!" in JLA #42 (Feb 66). He had a perfectly good reason, too, in addition to not wanting any conflicts with his pending date with Sapphire. Why didn't he want to join?

Silver-Age party poopers



Crystal takes a vote that decides 1-0 that she should be a member of The Fantastic Four, in "Enter - The Exquisite Elemental!" in FF #81 (Dec 68). A quick lip lock on Johnny makes the vote 2-0, but Mr. Fantastic puts the kibosh on the idea. Why?

d. He was really Hank Pym in disguise.

5. Why couldn't Zinda join The Blackhawks?

- a. She wasn't battle-trained or experienced.
- b. Their membership roster was full.
- c. She had no unique skills to add to the group.
- d. Girls weren't allowed in the Blackhawks.

Answer Key:

1. Why did Metamorpho refuse to join The JLA?

Answer a: He didn't want to be a super-hero.

We learned his perspective when "Metamorpho Says No!" in Justice League of America #42 (Feb 66). "Sorry!" The Element Man said upon receiving his invite. "Thanks all the same - but join The Justice League? That's just about the last thing I'd want to do!"

After a major 'emergency, which always seemed to hit while The JLA was considering a new member, Metamorpho explained that he really wanted to go back

to being Rex Mason, soldier of fortune. "To join up with you would mean I'd have to keep being Metamorpho," he said. "So thanks for the invite, fellas - and no hard feelings, I hope."

Of course, there weren't Green Lantern even tried to use his ring to turn Metamorpho back into his human form. But it didn't work, apparently because there was some yellow radiation in the meteor that had changed Rex. I guess we know who'd win a battle between those guys, then, huh?

2. Why couldn't Crystal join The Fantastic Four?

Answer c: She wasn't battle-trained or experienced.

Johnny tried to talk Crys out of this wacky idea after she modeled the FF costume she made for herself in "Enter ... The Exquisite Elemental!" in Fantastic Four #81 (Dec 68). She hoped to replace Sue, who was bedridden while pregnant with the soon-to-be Franklin.

"It's not that easy, honey!" Johnny argued. "You can't just decide you'll become an FF member! Besides, think of the dan-

ger!"

"I've lived with danger all my life, Johnny!" she riposted. "It's far better than trying to live without you!" Isn't that sweet?

Johnny argued more, but Crystal threw a fast lip-lock on him and seemed to carry the day. Woulda worked on me, too. Unfortunately, Reed had the final say. "But - you're just a child, Crystal, and the job is one of the most dangerous on Earth!" he argued.

"I'm no younger than Sue herself was when your team was first formed," Crystal replied with that annoying logic of hers. "And I've possessed my powers all my life! I won't have to learn from scratch!"

Reed agreed to think about it and he thought right up until The Wizard attacked. Naturally, Crystal played a critical role in turning the tide of battle.

When the dust settled, Reed apologized for doubting her abilities. "And now, by the authority invested in me by nobody in particular, I most warmly welcome you to the rollicking ranks of the fabulous free-wheeling Fantastic

(Continues on Page 26)

Ask Mr. Silver Age

From
Page
■

Four!" Sounds to me like for a minute there, Reed was possessed by the spirit of Stan.

3. Why couldn't Beast Boy join the Teen Titans?

Answer b: His guardian refused to give his permission.

Gar Logan had that same problem with The Doom Patrol. Galtry, his guardian, didn't know he was Beast Boy — Galtry thought Gar just had a slight complexion problem. Ticked off about the Doomers' stodginess, Gar tried to switch affiliations in "The Fifth Titan" in *Teen Titans* #6 (Nov-Dec 66).

But Robin set him straight. "I'm afraid to join The Titans, you'd need the same permission! We all needed it. Batman had to OK me!"

"Check!" Kid Flash chimed in. "And The Flash gave me permission!" I'll bet the Wests were thrilled by that. Queen Hippolyta and Aquaman no doubt were similarly glad to get their kid sidekicks out from underfoot.

That didn't stop Gar from taking part in that month's rollicking adventure, of course. At the end, Robin appealed to the readers to make the decision, and pretty soon Gar was hanging around a lot.

4. Why didn't The Swordsman remain a member of The Avengers?

Answer a: He was really a villain.

It's beyond me how a villain like The Swordsman could get through Captain America's rigid screening process and join Hawkeye, Quicksilver, and The Scarlet Witch in The Avengers.

The Swordsman attacked The Avengers in the aptly named "The Coming of The Swordsman!" in *Avengers* #19 (Aug 65), in the usual effort to prove he was worthy of the team. Well, actually, he said he wanted to see if they were wor-



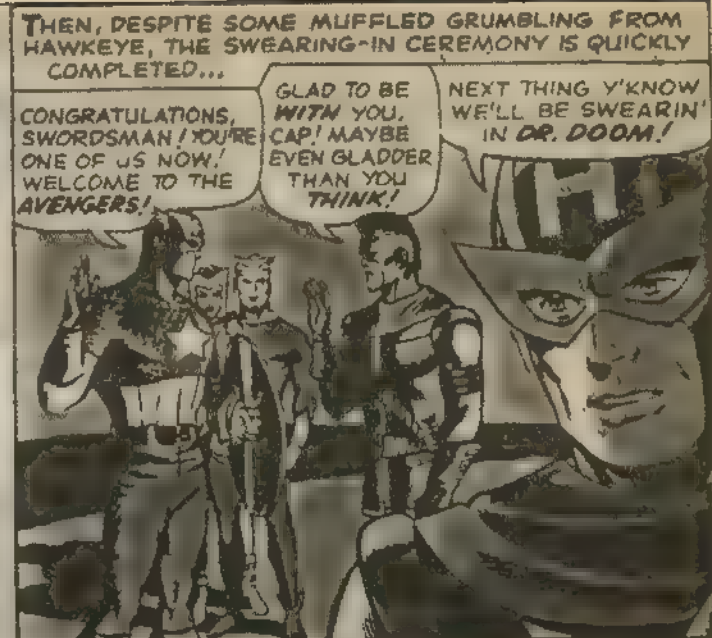
The Swordsman joins The Avengers in "Vengeance Is Ours!" in #20 (Sep 65), even though the gang is less than impressed by his application. Iron Man's intervention convinces them, but Swordsman's membership doesn't last. Why not?

thy of having him, but it wound up with the same fight. He was just foolin', though, hoping to use his membership to his advantage.

The Avengers didn't take kindly to this approach, so he escaped to think it through again. Next ish, he teamed up with The Mandarin, who created a hologram of Iron Man (don't ask how), which he sent to Avengers Mansion to vouch for The Swordsman as a member. Even though suspicious, Cap and the gang swore him in, and he proceeded to plant a bomb in the mansion.

But he decided they were too cool for him to just blow up in such a cowardly fashion and tried to unfasten the bomb. But this time Cap saw him and called him out. What irony!

The Swordsman escaped but had ticked off both The Avengers and The Mandarin, so he went into hiding. Even so, he admitted to himself that he kinda liked being an Avenger. That led to him fighting beside them in #100 (Jun 72) and his becoming a for-real member in #114.



Zinda makes her first stab at joining the Blackhawks in "The Lady Blackhawk" in *Blackhawk* #133 (Feb 59), but she's turned down. She'll finally make it, of course, but what's the reason she was rejected the first time?

5. Why couldn't Zinda join The Blackhawks?

Answer d: Girls weren't allowed in The Blackhawks.

Ha! Another of Mr. Silver Age's patented "This answer is too stupid to be right" trick questions! Alas, it's right.

Zinda Blake was a big fan of the Blackhawks, so she trained herself rigidly and sewed a costume. Then she saved their collective butts during her first adventure as "The Lady Blackhawk!" in *Blackhawk* #133 (Feb 59) and applied for membership.

"Est ees a charming idea, Zinda!" agreed the always-affable Andre. "Whoa!" Blackhawk countered. "We're grateful for your saving our lives, Miss

Zinda, but the Blackhawk code definitely bars women from the team!" Who was it who made up that rule — Tubby?

Naturally, the plucky Zinda wasn't discouraged. But she caused a slight problem, when she sneaked up on a crook along with The Blackhawks, and a field mouse made her shriek in fear. I don't write 'em, I just read 'em.

She made amends, but Blackhawk wasn't convinced, and she agreed she needed some work. She worked for a whole seven months until "The Return of Lady Blackhawk" in *Blackhawk* #140 (Sep 59).

Zinda again saved the Blackhawks from certain death, and even Tubby — I mean, Blackhawk — was won over. "There's no denying it, Zinda — you qualify!" he said. "Perhaps The Blackhawks will take a vote soon to make you an honorary member!"

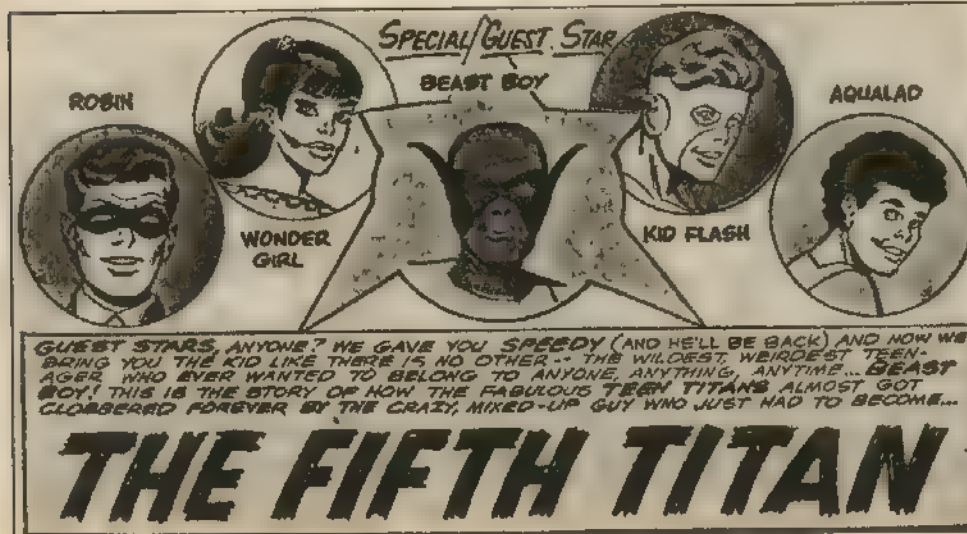
Kinda makes you wonder what appeal she saw in the deal, doesn't it? I'll bet she complained to Wonder Woman, who had to fill out all the paperwork on those JLA meetings. Sometimes, I think, joining those Silver Age teams wasn't all it was cracked up to be, especially if you were a girl.

Where (not) to find 'em

Want to read these pulse-pounding adventures? Sadly, only one of them has ever been reprinted, at least to my knowledge! Amazing but true. Sorry, kids.

"The Coming of the Swordsman!" in *Avengers* #19 was reprinted in *Marvel Triple Action* #19 (Mar 74), while "Vengeance Is Ours!" showed up in the next issue. Those tales also appear in *Marvel Masterworks* Vol. 9, which reprints #11-20.

The rest, I'm sorry to say, must await further reprinting efforts by Marvel and DC. So keep haunting those back-issue bins!



Beast Boy tries to become "The Fifth Titan" in *Teen Titans* #6 (Nov-Dec 66), but they turn him down despite his obvious contributions. Why couldn't he join up?

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"[DeForest Kelly was] a courtly man. You can call 1,400 people, and not one would have a bad word to say about him. He cared about things of greater value than just 'How big is your part? If you talked to [William] Shatner, all you'd get is, 'Leonard [Nimoy] has five more lines than I do.'"

— Harlan Ellison
Quoted in *People Weekly*
(6/26/99)



This is one of those weeks when your favorite Tipster has a lot of different things on his mind, which means this week's *Tips!* will be bouncing all over the place. Just take some Dramamine and hang on for dear life

I never had the privilege of meeting DeForest Kelley, so, like millions of fans around the world, I can only say that I liked the work he did in those *Star Trek* television shows and movies. I used to joke that, if I were writing a *Star Trek* movie — this was before the torch was passed to *The Next Generation* crew — the opening scene would involve a transporter accident that resulted in all of the actors being disintegrated and then re-materialized as younger, better actors. Except that I could never come up with a better Dr. McCoy than Kelley

Kelley's portrayal of the *Enterprise's* chief medical officer was notable, but it was only recently that I realized why. He took the very best part of humanity — its compassion — where no man had gone before. And it's clear in reading what others have had to say about the man and the actor — he never wrote or even tried to write a book about his *Star Trek* career, which may make him unique among the original series cast — that Kelley brought more than a little of himself to the part.

Ellison, himself no stranger to larger concerns, said Kelley cared about "greater" values. There is a nobility in living one's life in such manner, a nobility to which I think all of us should aspire. We'll return to that thought in a moment.

For now, let us wish DeForest Kelley a strong, steady wind and a pleasant journey to whatever new adventures await him. He leaves behind his family, his friends, his many fans, and one of the great characters of television drama.

"Caring about greater values" is something to which *Tips!* has, on occasion, aspired. In recent years, the column's focus has been kept largely on comics old and new, because the industry has, quite frankly, needed all the help it could get.

But part of the *Tips!* mission statement has always been to drag comic-book fans and professionals alike kicking and screaming, if need be, into the real world. This takes many forms: demanding creators get basic "real world" facts correct in their stories, refusing to excuse bad writing or bad art on the grounds that "it's just a comic book," and encouraging the industry to reach out to new readers beyond the relatively safe confines of comic-book shops. Sometimes, it means looking at matters that, at first and fleeting glance, don't seem to have much to do with our beloved comic books.

I cannot recall a time when I've been more — ashamed — of the United States Congress. An editorial cartoon I saw the other day probably sums up why; it showed two young children cowering behind the Ten Commandments, as hundreds of bullets chipped away at the stone tablets on which said Commandments were written.

One of the kids, not feeling at all protected, bemoaned the fact that Congress hasn't managed to pass a gun control bill.

As Barry Lynn, the director of Americans United for Separation of Church and State, said prior to the passage of the bill allowing schools to post the Commandments, "Congress probably should spend more time obeying the Ten Commandments and less time trying to exploit them for political purposes."

Having been raised as a Roman Catholic, I happen to think the Commandments are a fairly decent set of guidelines to living a fairly decent life. I also happen to think that the above bill should and will be found to be unconstitutional and unfair to the many non-Christian religions practiced in our nation. (I can't wait to see them try to decide which version of the Ten Commandments to use.) However, it goes to the heart of my dissatisfaction with Congress. With so many greater concerns before them, they spend their time on this?

Recently, in the wake of the Columbine High School shootings, while doing nothing to stem the easy availability of non-registered weapons being sold by non-licensed dealers at gun shows being

held in our back yards, Congress put forth a measure which would have rewritten the legal definition of obscenity to include "violent" writings, films, art, video games, TV shows, and music — and, in doing so, open up comic-book creators, publishers, and retailers to prosecution under this new definition. It failed to pass, as did any meaningful gun control legislation, but that it could even be seriously considered shows the importance of the "real world" to our art, our hobby, and our industry.

Our First Amendment rights must always be zealously protected on every level. Much to my horror, the House passed a measure which calls for a constitutional amendment banning flag burning. They would raise a bit of cloth above what that bit of cloth stands for and, in doing so, dishonor those who have died protecting our cherished freedoms.

Sidebar. The Huntington Library in San Marino, Calif., has the original manuscript of the Nuremberg laws, which served as the blueprint for the Nazi Holocaust. Signed by Adolf Hitler, the three laws, which were passed in 1935, defined citizenship in the German Reich, prohibited relationships between Aryans and Jews, and mandated loyalty to the Nazi flag. End sidebar.

Before it becomes law, the flag-burning amendment still has to pass the Senate and be ratified by three-fourths of the individual states. Political types say it doesn't have enough votes to pass in the Senate, but the margin is a small one.

Playing on our country's fears, far too many politicians and pseudo-religious groups stand ready to amend, diminish, and gut the First Amendment. Comic-book fans and professionals must do their part to protect this key freedom from which all our other freedoms are made possible.

Demand that local, state, and national candidates for office declare where they stand on First Amendment issues.

Let them know this is a fundamental concern of yours. Support candidates who will protect the First Amendment and challenge those who will not. And, somewhat closer to home, scrape up the jack to become a card-carrying member of the Comic Book Legal Defense Fund, the comics world's first line of defense in the never-ending battle to safeguard the First Amendment rights of comics creators, publishers, readers, and retailers.

Eternal vigilance will always be

the price of freedom. For more information on the CBLDF, stop by its booth at this summer's comics conventions, visit its website (<http://www.cbldf.org>), or write to:

The Comic Book Legal Defense Fund

P.O. Box 693
Northampton, MA 01061

The *Tips!* focus will return to comic books next week. The political commentary seems better suited to my daily online column than to a magazine aimed at comic-book buyers — but our art form, no matter how fantastic the tales it may tell, is inextricably tied to the world of Littleton and Washington and Nazi Germany. We would do well to remember that

To end this week's column on a lighter note, I must tell you about my newest toy. OK, to be perfectly accurate, it's actually my daughter Kelly's newest toy, but she's letting me keep it in my office along with the dozen or so Beanie Babies, dolls, and stuffed animals who get scared if they're left alone when she goes out to play with her friends.

This toy is a tiny replica of Queen Amidala's sleek spaceship from *Star Wars: The Phantom Menace*. We got it at Taco Bell with a kids' meal of two tacos, nacho chips, and a container of cheese-like goo which can also be used as spaceship sealant.

The ship comes with its own display base and, therein lies my child-like delight in the toy. The tail end of the ship contains a wee magnet which rests in a slight indentation in the raised back of the base. This makes the ship "float" above the bottom of the base. The ship even wobbles a bit in the breeze, making it look as if it's actually moving through space.

OK, the toy may not be the height of technology, but, for a freebie in a two-buck kids' meal, it's pretty darn cool. I'll take my sense of wonder where I can find it.

Tony Isabella will be at Wizard World Chicago at the Rosemont Convention Center, July 17-19. Look for him at the CBG booth and wandering around the convention being beloved whenever he strolls. It's good to be the Tipster.

You can send comments on or review items for this column to: *Tony's Tips!*, P.O. Box 1502, Medina, OH 44258.

You can e-mail Tony at: tonyi-sa@ohio.net

And you can visit his daily online column, message board, and poll page at: <http://www.wfcomics.com/tony>



Faraway LOOKS

a sideways glance at the world of comics
by JOHN JACKSON MILLER
CBG Managing Editor
sketches and photos by the intrepid MEREDITH



Hostess' History Moment

By 1975, transistors had brought many beauty-shop conveniences down to a handy household size.

jump on



NEW READER QUICKSTART GUIDE

Clark Kent, expatriate of the destroyed planet Krypton (atomic number 36), protects the mythical burg Metropolis by putting on a cape and knocking heads around. A kid, Jimmy Olsen, often helps.

RETURNING READER QUICKSTART GUIDE

(spoiler warning included)
If you've been away for the last...

TWENTY YEARS Decades of Super-mythology are "rebooted" in 1986. He's less powerful, Superboy never existed, Ma and Pa Kent still live, and Lex Luthor's a business mogul.

TEN YEARS Clark reveals his identity to Lois Lane and proposes to her. He's killed by the alien Doomsday and replaced by the evil Cyborg, among others. He revives (don't ask) and defeats the Cyborg.

FIVE YEARS Lex Luthor sires a baby girl, Lois and Clark wed. In an unrelated event, Superman turns into a blue energy being.

ONE YEAR Having reverted to normal, Superman is impersonated by Dominus, who tries to take control of the world. Lois and the JLA defeat him.

THREE MONTHS While the JLA searches, Supes thinks he's the hero of some other worlds, including Oa, Rann, Thanagar, and Mars.

Current issue: #148

COMICS newline

Tim Bradstreet's cover from *The Victorian* #4 is available on a limited-edition poster releasing in October from Penny Farthing Press.

The western comics work of Golden Age artist Mike Roy is presented in *Screaming Eagle*, a 292-page hard-cover from Discovery Comics. The \$19.95 volume can be found at comics shops or ordered from (215) 230-7540.



Here's a new one: an adult film star who quit to become a mainstream actress returns to porn 15 years later. Marilyn Chambers' X-rated *Still Insatiable* is immortalized in a \$3.50 Camel Comic this October.

At a comics shop near you...

Comics about the ties that bind — and rend, and tear

Dan Quayle wants a country with families more like *My Three Sons* than *My Two Dads*. If he's elected, I call dibs on Uncle Charlie's room.

Some familial funnybook follies:

Acme Novelty Library #11 Fantagraphics
\$4.50, color booklet, 32 pgs., Jun 1999

Endorsements come from unexpected quarters here in *CBG* R.F.D. This issue of *Acme* came back from the scanning department with a note from one of the operators: "John, if this isn't anybody's, could it be mine? I really like the illustration style!"

Industry outreach is nice, but he'll have to get his own — since Chris Ware's comics continue to be keepers. This "latest installment in the once-popular 'Jimmy Corrigan' program" continues looking in on the middle-aged "smartest kid on Earth." (Most uncomfortable person on Earth is more like it.) There's an authenticity to the awkwardness that'll move readers to value their own functional relationships.

The intricately detailed packaging remains superlative, rewarding readers who choose to suffer the eyestrain. The cover mini-postcards depicting views of Waukosh, Mich. (upper right) are a verbose, laugh-out-loud travelogue of suburban blight. Of the defunct "Bargain Showcase," Ware waxes: "One hopes that the doors may once again swing open with the familiar strains of continuously playing popular ballads, and that the waft of polyester carpet binding may once again fill the nostrils with its promising allure and mystery."

PRO: Pathetic people proficiently portrayed.
CON: You may go blind looking for far-sighted folks in the comics industry.

OVERALL: A try, but the truly hyperopic will find less charm in the tiny work that's *Acme's* cachet. Our *Numismatic News* once gave out magnifying glasses to subscribers; *Acme* could sure use a contraption sized for inserting into its issues, just as soon as Ray Zone invents it.

The Bradleys #1-2 Fantagraphics
\$2.95, b/w, 40 pgs., Apr-May 1999

The Bradleys won't make readers value their functional relationships, but it may encourage some to move to caves in the Andes and become hermits. This six-issue mini-series reprinting Peter Bagge's Buddy Bradley strips from *Neat Stuff* gives us comics' most dysfunctional family from an edgier time. While latter-day *Hate* cranked down over-the-top cartoon violence to give the stories more impact (alas, poor Stinky), *The Bradleys* can give us Mom chasing the kids with a meat cleaver and Buddy sticking his



little brother in the oven. It's a family circus that'd drive Bil Keane to an act that'd land him on *Dateline NBC*.

PRO: Unrestrained domestic warfare.
CON: It's restraint that made later tales better.

OVERALL: A not to be as entertaining as some of the quieter stories, such as Buddy's foray into the old record shop in #1. These are, after all, the kind of stories that made the later *Hate* such good reading.

Good-Bye Chunky Rice Top Shelf
\$14.95, b/w TPB, 120 pgs., Oct 1999

For months, it seems, Top Shelf's Chris Staros has been excitedly telling me about *Good-Bye Chunky Rice*, Craig Thompson's graphic novel — and it'll be three months yet before it comes out. Not many publishers sustain that kind of enthusiasm for a single work — even though it's ostensibly their job — so I began to wonder if Chris had been on one too many rides at Six Flags. Now, having read the advance copy, I have to agree this comics fairy-tale with the strange name is worthy of the attention.



Chunky Rice is a turtle who's leaving his mouse spouse to wander the world, for no reason other than he feels it's a turtle's job to ride the waves. This turtle requires a boat, though, and so enlists the help of a



couple of strange strangers (both with family issues of their own) to send him on his way. Thompson showers his cartoony characters with loneliness and abandonment to produce



tearjerker material in the vein of *Snoopy, Come Home*: a few steps more sophisticated, not quite as accessible. While Staros suggests the title for both adults and kids, parents may be uncomfortable with some of the imagery: Thompson's depiction of a Stamese-twin character is just gross. But frankly, it's no creepier than some of the 'toons Nickelodeon's dished out — and with *Chunky Rice*, the parents are likely to enjoy the book as much as the kids.

PRO: Thompson's clean brushwork; engaging storybook journey.
CON: Price limits pull.

OVERALL: A is to be the first in Top Shelf's "deluxe" line (with a color cover and heavy-stock pages), I can't say, based on photocopied previews, whether the look of the package will puncture all price resistance. The story, however, is worth a second look — and a third. It'll be interesting to see what Thompson does next.

And elsewhere...

Star Wars: Episode I: Obi-Wan Kenobi Dark Horse
\$2.95, color, 32 pgs., Jun 1999

This idea just doesn't work. May's *Anakin Skywalker* one-shot (reviewed here in *CBG* #1336) added material to the *Phantom Menace* by showing what the character did in the days before the film. But *Obi-Wan Kenobi* is just a retelling of the film's action from Obi-Wan's point of view to Yoda, who must not have been able to reach the theater ticket counter.

Producing an issue at this point, artists Martin Egeland and Howard M. Shum don't seem as chained to the production stills as Rodolfo DiMaggio did with the adaptation — but that's about all you can say for it. Even Yoda seems off — more supportive of Qui-Gon than his film counterpart and speaking dialogue too ungrammatical even for him. ("Precisely why not you were"; "With you, The Force will be always.")

PRO: Pretty art.
CON: Pretty pointless.
OVERALL: C- So, unless the ghostly figure of Sir Alec Guinness appears to you in the store and tells you you can't live without it, trust your feelings and give this one a miss.

BACK-ISSUE BIN RAFFLERS

It's not likely to wind up in circulation, but fans of comics and music may be interested in it. Chicago newspaper subscribers this May received an ad insert, slightly smaller than a comic book, featuring a gallery of 15 different comic-book covers depicting rock bands.

Designed as an ad for Chicago's Jamboree '99 music event, each of the covers for the imaginary issues of *Red Hot Chili Peppers*, *Hole*, *Silverchair*, and *Blondie* (at right) comics showed the bands in different comics settings. A range of styles are aped, including an *Astro Boy* tribute on the *Kottonmouth Kings* cover.

No art credits appear in the newsprint booklet, and radio station Q-101, which paid for it, hasn't responded to our request for details.





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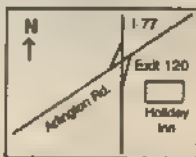
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Paul Pelletier:

Flesh #145 & up, Green Lantern & Sentinel:
Heart of Darkness, Various Green Lantern
issues, Silver Surfer #132 & 133.

Dexter Vines:

Wolverine, Uncanny X-Men #357,
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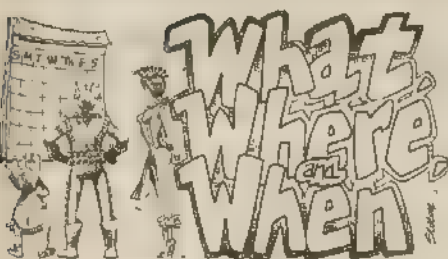
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Mystery Contest #33 Winner

The winner of our 33rd Mystery Contest from CBG #1331 is Robert Stoerke, Indiana, PA, who correctly identified the panel as coming from Shadow War of Hawkman #1 (May '85). He will receive a copy of Comic-Book Superstars. Keep those entries coming and keep watching for more contests in our pages



ARIZONA

Jul 31 **AZ**, Ft. Huachuca. Comic Book & Card Show, Murr Community Ctr. 9am-3pm, T 25, F \$10, A: free. Robert Jones, 202 Hughes St., Ft. Huachuca, AZ 85613. PH: 520-459-8108 or Joyce Hall, PH: 520-538-4823

CALIFORNIA

Jul 18 **CA**, San Francisco. Comic Book & Sports Card Show, Cathedral Hill Hotel, 1101 Van Ness Ave. at Geary Blvd., GH: 10am-4pm, T 50, F \$50, A \$2. Al or Damon Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036

Aug 1 **CA**, Visalia. Comic Book & Toy Fest, Radisson Hotel, 300 S. Court St., SH: 9am-4pm, T 30-6, F \$35, A: free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 559-215-0134

Aug 1 **CA**, Santa Clara. Collector Quest-Collectibles Super Show, Marriott Take Great America Pky. Ext N off the 101, A: \$5, \$3, kids, 5 & under free. PH: 408-988-1500 or 831-454-1857

Aug 8 **CA**, Los Angeles. Comic Book & Science Fiction Convention Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A \$5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-350-5000

Aug 8 **CA**, Modesto. Comic Book & Toy Fest, Centre Plaza, 10th & K Sts., next to Double Tree Inn. SH: 9:30am-3:30pm, T 30-8, F \$35, A \$2, 6 & under free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 206-668-0821 or 559-215-0134

Aug 12-15 **CA**, San Diego. Comic-Con International, Convention Ctr. A, \$60 \$30 kids & seniors. Comic-Con International, PO Box 128458, San Diego, CA 92112. PH: 619-544-9555 or 800-966-8929

CONNECTICUT

Jul 25 **CT**, East Hartford. Comic Book Convention, Elks Hall, 148 Robert St. (Exit 58 off of I-84), SH: 11am-5pm, T 35, F \$45, A: \$99. The Bookie, Kai Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208

Aug 7 **CT**, Meriden. Comic Book & Sports Card Show, Masonic Temple, 112 E. Main St., SH: 9:30am-3pm, T 30-8, F \$25, A: \$99, under 12 free. Ernest Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-634-0069

Aug 8 **CT**, Enfield. Comic Book & Toy Convention, Harley Hotel, 1 Bright Meadow Blvd. (Exit 49 off of I-91), SH: 9am-3pm, T 50-8, F \$45, for 1, \$85, for 2, \$115, for 3, A: \$99 per person. Matt's Sports Cards & Comics, PH: 860-741-2522

FLORIDA

Jul 25 **FL**, Tampa. Comic Book, Toy & Anime Mega Show, Travelodge, 820 E. Busch Blvd. (at the intersection of Busch Blvd. & Nebraska, I-275, Exit 33), SH: 10am-5pm, T 60, F \$75, A: \$4.50. PH: 407-599-1111

HAWAII

Jul 23-25 **HI**, Honolulu. All Collectors Show 99, Blaisdel Exhibition Hall, 777 Ward Ave., SH: Fri. 4pm-9pm, Sat. 11am-9pm, Sun.

11am-5pm, A: \$3.50 \$2 ages 7-11. Ilana & Wayne Productions, Inc., Ilana Wong, PO Box 61704, Honolulu, HI 96839. PH: 808-941-9754

ILLINOIS

Jul 16-18 **IL**, Rosemont. Wizard World Chicago ComicCon. Convention Ctr. SH: Fri. & Sat. 10am-6pm, Sun. 10am-5pm, F \$20 for 1 day, \$40 for 3 days. Wizard Entertainment, Brenda Cook, 151 Wells Ave., Congers, NY 10920. PH: 914-268-2000

Jul 17 **IL**, Orland Park. Comic Book, Sports, Toys, NASCAR & Beanie Show, Civic Ctr. La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T 85-6, F \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758

Jul 25 **IL**, Orland Park. Comic Book, Sports, Toys, NASCAR & Beanie Show, Civic Ctr. La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T 85-6, F \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758

Aug 14 **IL**, Orland Park. Comic Book, Sports, Toys, NASCAR & Beanie Show, Civic Ctr. La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T 85-6, F \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758

INDIANA

Jul 18 **IN**, Indianapolis. Collectible Comic Book, Sports Card, Beanie & Racing Show, Holiday Inn East, 6990 E. 21st St., SH: 10am-3pm, T 36, F \$30, for 1, \$45, for 2, A: free. Mark Lopez, PH: 317-894-1115

Aug 7 **IN**, Syracuse. Comics & Collectible Hobby Show, Scout Cabin Indiana Hwy 13, SH: 10am-5pm, T 22, F \$25 \$30, A: free. Gene Haberlich, PO Box 908, Goshen, IN 46527. PH: 219-633-1887

Aug 8 **IN**, Indianapolis. Comic Book, Toy & Animation Show, Holiday Inn East, 21st & Shadeland (Shadeland Ave. Exit off of I-70 or I-465), SH: 10am-4pm, T 60, F \$70, A: \$4, 9 & under free. Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9802

Aug 14-15 **IN**, South Bend. Comics & Collectible Hobby Show, Spotts-daie Mall, Ireland at Miami, SH: Sat. 10am-9pm, Sun. 11am-5pm, T 60, F \$80 \$90, A: free. Gene Haberlich, PO Box 908, Goshen, IN 46527. PH: 219-633-1887

KANSAS

Jul 25 **KS**, Overland Park. Comic Con One Day Wonder, Holiday Inn Mission, 7240 Shawnee Mission Pky., SH: 10am-4pm, T 30, F \$20, A: free. Homer Sager, 5021 Clark Dr. Roeland Park, KS 66205. PH: 913-432-9112

KENTUCKY

Jul 18 **KY**, Lexington. Comic Book & Toy Show, Holiday Inn South, I-75, Exit 104, SH: 10am-4pm, T 6, F \$45, for 1, \$40, ea. for 2 or more, A: \$2, under 12 free. Brian Livingston, PH: 513-522-1231

Aug 13-15 **KY**, Ashland. Comic Book, Sports Card & Racing Coll. Show, Town Center, 500 Winchester Ave. SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T 30-8, F \$90 for 1, \$170 for 2, A: free. Badgley Promotions, PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345

MASSACHUSETTS

Jul 23-25 **MA**, Boston. New England's Comic Book, Toy, Sci-Fi, Gaming & Fantasy Convention, Bayside Expo Ctr. 200 Mt. Vernon St. Infinite Visions, Box 904, S. Yarmouth, MA 02864. PH: 508-898-7402

MICHIGAN

Jul 25 **MI**, Livonia. X Trava Con Comic Book & Toy Show, Knights Of Columbus, 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T 55-8, F \$35, in advance \$40 day of show, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059

NEBRASKA

Jul 18 **NE**, Omaha. Monthly Comic Books, Coins, Ballcards, NASCAR & Automobile Collectibles Show, Holiday Inn, Ford Hall, I-80 & 72nd St., T 100, F \$30, A: free. Ed Bishop, 2016 E. 19th, Fremont, NE 68025. PH: 402-721-7364

NEW JERSEY

Jul 17-18 **NJ**, Newark. International Toy Mega Show, Sheraton Airport Hotel, 128 Frontage Rd., SH: 10am-5pm, T 200. Steve Savino or Ken Lawrence, 1020 Arlington Rd., New Milford, NJ 07646. PH: 201-261-8803 or 261-4982

Jul 18 **NJ**, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club, 400 Midland Ave., GH: 9:30am-3:30pm, T 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 778-9332 day of show

Jul 25 **NJ**, Clifton. Comic Books, Sports Card & Collectibles Show, 802 Clifton Ave. (entrance on Colfax Ave.), SH: 9:30am-3:30pm, T 50-8, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 778-9332 day of show

Jul 25 **NJ**, Bordentown. Comic Book, Toys & Sports Card Show, Armory, Rt. 208 off Exit 7 of N.J. Pkwy. SH: 9:30am-3:30pm, A: \$2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-1111

Jul 30-Aug 1 **NJ**, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall, 3710 Rt. 9, SH: mall hrs., T 100-8, F \$190 for 1, \$360 for 2, \$500 for 3, A: free. Ferdinand Parascandolo, 482 Retford Ave., ST NY 10306. PH: 718-667-9588 or 987-8172

Aug 1 **NJ**, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club, 400 Midland Ave., SH: 9:30am-3:30pm, T 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 778-9332 day of show

Aug 1 **NJ**, Wayne. Comic & Collectibles Show, Co. #1 Firemen's Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH: 9am-3pm, T 100-8, F \$20, A: free. Phil DeMarco, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112

Aug 8 **NJ**, Elmwood Park. Comic Books, Sports Card & Collectibles Show, American Legion Post 147, 1 Legion Place (off Market St.), SH: 9:30am-3:30pm, T 50-6, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 778-9332 day of show

NEW YORK

Jul 16-18 **NY**, Nanuet. Triple Play Comic Book, Sports Card, Memorabilia, Collectible Toy & Beanie Baby Show, Nanuet Mall, 75 W. Rt. 59, SH: mall hrs., T 75-8, F \$165, for 1 \$320, for 2, \$450 for 3, A: free. Ferdinand Parascandolo, 482 Retford Ave., ST NY 10306. PH: 718-667-9588 or 987-8172

Jul 17 **NY**, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mall Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T 30, A: free. Paul, PH: 516-289-7398

Jul 17-18 **NY**, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F \$20 for 1 day, \$30 for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show

Jul 18 **NY**, Brooklyn. Comic Book, Sports Card & Beanie Babies Show, Golden Gate Inn, Knappa St. & Shore Pky., SH: 9am-4pm, T 35-8, F \$45, A: free. Mark Dixon, PH: 718-268-1825

Jul 18 **NY**, Ozone Park. Comic Book, Sports Card, Coin & Beanie Baby Show & AUCTION, Jewish Ctr. 107-51 Crossbay Blvd., SH: 10am-4pm, T 36, F \$37.50 for 1, \$65 for 2, A: \$1. Joseph Carvane, 114-32 150 Ave., S. Ozone Park, NY 11420. PH: 718-945-7240 or 848-1111

Jul 18 **NY**, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hill of Flatlands, 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T 50-8, F \$40 for 1, \$75 for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477

Jul 23 **NY**, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church, 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T 50-8, F \$40, for 1 \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477

Jul 24-25 **NY**, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F \$20 for 1 day, \$30 for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show

Jul 25 **NY**, Jamestown. Comic Book, Toys & Collectibles Show, Kharizm Grotto Club, Baker Street Extension, SH: 10am-4pm, T 40-8, F \$30, A: free. The Card Connection, PH: 716-483-6626

Jul 31-Aug 1 **NY**, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F \$20 for 1 day, \$30 for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show

Aug 7 **NY**, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mall Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T 30, A: free. Paul, PH: 516-289-7398

Aug 7-8 **NY**, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F \$20 for 1 day, \$30 for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show

Aug 8 **NY**, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hill of Flatlands, 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T 50-8, F \$40 for 1, \$75 for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477

Aug 13 **NY**, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church, 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T 50-8, F \$40 for 1, \$75 for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477

Aug 14-15 **NY**, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F \$20 for 1 day, \$30 for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show

NORTH CAROLINA

Jul 31-Aug 1 **NC**, Charlotte. 9th Toy Collectors Show, Hornets Training Ctr. I-77 S.C. Exit 88, SH: Sat. 9am-4pm, Sun. 10am-4pm, T 330. Carolina Hobby Expo, PH: 704-786-8373

Aug 14 **NC**, Fayetteville. 29th Shantilla Toy & Hobby Show, Charlie Rose Expo Ctr. Just off Hwy 301 S., SH: 9am-4pm, T 225. Carolina Hobby Expo, PH: 704-786-8373

OHIO

Jul 25 **OH**, Marietta. Parkersburg-Marietta Comic Con, Holiday Inn, I-77 at Exit 178 (Rt. 50), SH: 10am-4pm, T 92-8, F \$45, for 1, \$110, for 3, A: \$2. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-8056

Jul 31-Aug 1 **OH**, Columbus. Comic Book & Sports Card Show, Veterans Memorial, 300 W. Broad St., T 150, F \$85, A: free. Roger Ed-

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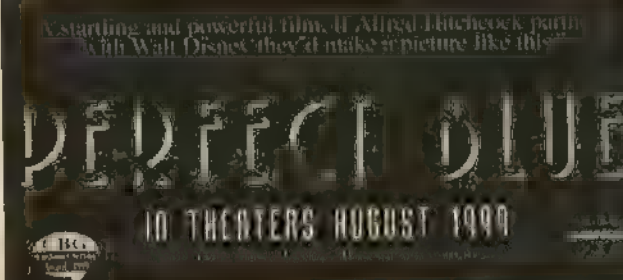


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wards, 873 W. Main St. Westerville, OH 43081 PH: 614-523-2179
Aug 1 OH, Akron-Canton. Comic Con. Holiday Inn-Akron South, I-77 at Exit 120 (Arlington Rd.), SH: 10am-4pm, T: 42-6', F: \$115 ea., A: \$3 50, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

OREGON

Jul 31-Aug 1 OR, Portland. Comic Book & Collectibles Show, Jantzen Beach Super Center. Jantzen Beach Exit off I-5, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 60. Twin Oaks Sports Shows, 1242 State Ave., Suite 1-214, Marysville, WA 98270. PH: 360-653-5527

PENNSYLVANIA

Jul 25 PA, Philadelphia. Comic Con, Stadium Holiday Inn, 10th St. & Packer Ave. (Exit 46 off I-76 or Exit 15 off I-95), SH: 10am-4pm, T: 48, F: \$65, for 1, \$120, for 2, A: \$3. Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 609-782-0817

Aug 6-8 PA, Stroudsburg. Comic Book, Toys & Sport Collectibles Show, Stroud Mall, Rt. 611, T: 6' & 8', F: \$80-\$100. Two Brothers Collectibles, PH: 570-603-1208.

SOUTH CAROLINA

Jul 17 SC, Columbia. Comic Book, Toys & Collectible Show, Jamil Temple, I-26 at St. Andrews, Exit 106A, SH: 9am-5pm, T: 125-8', F: \$40 A: \$3. Ken Bernard, 833 Silver Pl., Chapin, SC 29038. PH: 803-796-3536 or Mark Foy. PH: 803-345-1454

TENNESSEE

Aug 14 TN, Kingsport. Comic Book, Cards & Racing Show, Civic Auditorium, 1550 Fort Henry Dr., SH: 8am-5pm, T: 50, F: \$42. A: \$1. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

TEXAS

Jul 24-25 TX, Houston. Collectors Show, Holiday Inn, 7787 Katy Fwy., I-10 W. at Antoine Exit, SH: 10am-4pm, T: 70, A: \$3. 12 & under free. Nostalgia Promotions, Andy Mingle. PH: 281-748-5154.

VIRGINIA

Jul 24 VA, Salem. 2nd Annual Vintage Comics & Collectibles Show, Civic Ctr. 1001 Boulevard, SH: 10am-5pm, T: 40-8', F: \$50. In advance, \$60. day of show, A: \$2., 12 & under free. Alum Ridge Industries, Roger Munson, 623 Harris Hollow Rd. SW, Floyd, VA 24091. PH: 540-789-7056.

Jul 31-Aug 1 VA, Virginia Beach. Collectors Mart, Pembroke Mall. Intersection of Independence & VA Beach Blvd., SH: Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 65-8', F: \$120-\$140, A: free. Larry Webster, 4406 Holland Rd., VA Beach, VA 23452. PH: 757-466-0215

Aug 2 VA, Tysons Corner-McLean. Monthly Comic Book, Magic, Toy & Trading Card Show, Tysons Corner Westpark Hotel, 8401 Westpark Dr., take Exit 10 (Rt. 7 W.) off I-495 (Washington, DC area), SH

10am-4pm, T: 90-6', F: \$65 for 1st, \$80 for 2nd, \$55. ea. add'l, A: \$2., under 5 free. Capital Associates, Inc., Jeffrey Rocen, 7952 Arden Ct. Vienna, VA 22027. PH: 703-912-1993

WEST VIRGINIA

Jul 25 WV, Parkersburg-Marietta. Comic Con, Holiday Inn, I-77 at Exit 17 (ML 50), SH: 10am-4pm, T: 30-6', F: \$45, for 1, \$110, for 2, A: \$2 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

WISCONSIN

Aug 5-6 WI, Milwaukee. GenCon, Midwest Express Ctr. 1 Midwest Express Center Ct., Thur-Sat. 10am-6pm, Sun. 10am-5pm, T: 200, F: sold out, A: \$18. per day, \$55. all 4 days. Andon Unlimited, Lisa Klingler, PO Box 1740, Renton, WA 98057. PH: 425-204-2675 or 800-529-EXPO

CANADA

Jul 31 ON, Ottawa. SmallPOX-Small Press Comic Expo, 1st Baptist Church Hall, 140-A Laurier Ave. W. at Elgin St., SH: 2pm-8pm, A: \$1. Stephen Bourne, PH: 613-565-1960

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

Attention Show promoters: Please check your listings and send any additions, corrections, and future listings to: CBG Convention Calendar, Attn: Debbie Schellin, 700 E. State St., Iola, WI 54990. You can also fax them to Debbie's attention at (715) 445-4087. Thank you.

Convention Calendar Listing Form

Show site (city & state) _____

Date _____

Name of show _____

Location (hotel, etc.) _____

Street address _____

Hours of show _____

Admission charge _____

Number of tables and cost per table _____

Show promoter _____

Address _____

Phone _____

Mail to: CBG Convention Calendar, Attn: Debbie Schellin, 700 E. State St., Iola, WI 54990

SUN
JUL 18

Wizard World Chicago '99 in Rosemont, Ill. Final day. See Calendar Notes

Born on this date:
Michael Vance (Michael Lail) (1950)
S.A. Bennett (1959) 40 years ago

MON
JUL 19

Born on this date:
Mike Maier
Pete McDonnell
Richard Pini (1950)
Bob Burden (1952)
Lyke McDonnell (1959) 40 years ago
Terry LaBan (1961)

TUES
JUL 20

Born on this date:
Laurie Rozakis
Dick Giordano (1932)
Mark Hamlin (1952)
Steven Tice (1965)
Drew Hayes (1969) 30 years ago

WED
JUL 21

CBG #1342 ships — featuring a tribute to artist Jim Mooney, known for his work on Supergirl and Batman, and today working for Claypool. A free issue of *GameTime* is bagged with this issue

Born on this date:
Bill Knapp (1962)

THURS
JUL 22

Born on this date:
Mike Rockwitz
Paula Sohn (1963)

FRI
JUL 23

Visions '99 Expo begins in Boston, Mass. See Calendar Notes

Born on this date:
Mike Vosburg
Kelley Jones (1962)
Frank Fosco (1936)

SAT
JUL 24

Born on this date:
Helen Vesik
Trevor Von Eeden
Ricardo Villamonte
Pat Oliphant (1935)
Bob Greenberger (1958)
Colleen Doran (1963)

Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the CBG features *What, Where, and When* and *Now Appearing*.

• **Visions '99 Expo**, July 23-25 at the Bayside Expo Center in Boston, Mass. Guests include: Brian Augustyn, Christopher Golden, Matt Hawkins, Joe Jusko, Matt Modell, James O'Barr, and Mike Wieringo. Hours: Friday 3-9 p.m.; Saturday 9 a.m.-8 p.m.; Sunday 9 a.m.-6 p.m. Admission: \$10/day; \$25/three

days. Info: (508) 896-7448

• **Wizard World Chicago '99**, July 16-18 at the Rosemont Convention Center in Rosemont, Ill. Guest include: Adam and Andy Kubert, Jim Lee, Frank Miller, James Robinson, Alex Ross, Kevin Smith, and Marc Silvestri. Admission: \$20/day, \$40/three days, children 10 and under free with the purchase of an adult ticket. Info: (800) 690-1669

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits (415) CAR TOON

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. Current exhibit: *Tarzan from Foster to Disney*, through Sept. 19. Tar-

zan art by Hogarth, Foster, Manning, and other talents who have worked on *Tarzan* strips and comic books

• **Krazy Kat Comes Home: The Cartoon Art of George Herriman**, an exhibit of comic-strip art by George Herriman, including watercolor illustrations, Sunday pages, and storyboards, on display through Aug. 29 at the Sedona Arts Center, Hwy 89A and Art Barn Rd., Sedona, AZ

• **Marvelmania**, an exhibit of original art for Marvel comics of the '60s and '70s, will run through the summer at American Dream Gallery, 72 Walcott St., Bath, United Kingdom. Featured artists include Jack Kirby, Dick Ayers, Don Heck, John Romita, Gene Colan, Gil Kane, Marie Severin, Johnny Craig, and John Buscema. Info: 01225 424881.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future CBG Calendars. **Note:** ♦ indicates a rescheduled comic book that appeared in a previous CBG Calendar.

Amazing Aaron Productions

♦ **Aaron Strips** #8, \$2.95 (Apr)

Archie Comics Publications

Archie & Friends #37, \$1.79

Betty & Veronica #140, \$1.79

Jughead's Double Digest #62, \$2.99

Laugh Digest #132, \$1.99

Sonic the Hedgehog #75, \$1.79

Awesome Entertainment

♦ **Supreme: The Return** #3, \$2.50 (Jun)

♦ **Saint Germaine: Casanova's Lament**, \$3.95 (May)

Dark Horse

Bob Burden's Original Mystery-men #1, \$2.95

Dark Horse Presents #145, \$2.95

Gunsmith Cats: Bean Bandit #7 (of 9), \$2.95

Nathan Never #5 (of 6), \$4.95

Star Wars Handbook #2 *Crimson Empire*, \$2.95

Terminator: Death Valley, \$14.95

Usagi Yojimbo #30, \$2.95

DC Comics

Animaniacs Featuring Pinky and the Brain #52, \$1.99

Aquaman Annual #5, \$2.95

Batman #569, \$1.99

Batman & Superman: World's Finest #6 (of 10), \$1.99

Books of Faerie: Molly's Story #1 (of 4), \$2.50

Cartoon Network Starring #1, \$1.99

♦ **Divine Right** #10, \$2.50 (Apr 25-May 1)

Divine Right Collected Ed. #3, \$5.95

Dreaming #40, \$2.50

Gen 13 #43, \$2.50

Giantkiller #2 (of 6), \$2.50

Happydale: Devils in the Desert #2 (of 2), \$6.95

JSA #2, \$2.50

Justice League of America Archives Vol. 5 (hardcover), \$49.95

L.A.W. (Living Assault Weapons) #1 (of 6), \$2.50

♦ **Planetary** #5, \$2.50 (Jun 20-26)

Sci-Tech #1 (of 4), \$2.50

Stars and S.T.R.I.P.E. #2, \$2.50

Superboy #66, \$1.99

Superman: The Man of Steel #92, \$1.99

Titans #7, \$2.50

Wildcats Vol. 2 #4, \$2.50

Wonder Woman #148, \$1.99

Drawn & Quarterly

♦ **Berlin** #6, \$2.95 (May)

Image Comics

Darkness Infinity, \$3.50

Hellhole #3, \$2.50

Marvel Comics

A-Next #12, \$1.99

Captain America #21, \$1.99

Contest of Champions II #2 (of 5), \$2.50

♦ **Daredevil** #8, \$2.50 (Apr 11-17)

Deathlok #2 (two covers), \$1.99

Galactus the Devourer #1 (of 6), \$3.50

Gambit 1999, \$3.50

Hulk #6, \$1.99

Peter Parker: Spider-Man #9, \$1.99

Thunderbolts #30, \$1.99

Wolverine/Punisher #4 (of 4), \$2.99

X-Men #55, \$1.99

X-Men #92, \$1.99

Oni Press

Jenny Finn #2 (of 4), \$2.95

Viz Communications

Animerica Extra Vol. 2 #8, \$4.95

Maison Ikkoku Part 9 #4 (of 10), \$3.25

Maison Ikkoku: The Hounds of War Vol. 12 TPB, \$16.95

Mobile Suit Gundam 0079 #5 (of 8), \$2.95

Neon Genesis Evangelion Vol. 3 TPB (two editions), \$15.95

Cancellations

The following items have been announced as canceled or postponed. If a publisher resolicits for any of these items, they will be listed again in the CBG Calendar. **ABC: Bad Apples Vol. 3** #1 (Apr)

Double Impact: Alive #2 (of 3) (Apr)

Action Planet: Hot Twisted Love (Feb), rescheduled for September release

Arrow: Dead #4 (Apr)

Awesome/Hyperwerks: Re-Gex #3 (Dec)

Dancing Elephant: Kane #26 (Apr), rescheduled for September release

Dreamriders: Flat Black #3, \$2.95 (Jun)

Periphery #3, #4 (Apr, Jun)

Raid Monkey Vol. 2 #3, #4 (Apr, May)

Eh: Demonatrix Magazine #0 (Apr)

Marvel: Daredevil #10, \$2.50 (Jun 13-19)

Fantastic Four: Heroes Return, \$10.95 (May 30-Jun 5)

Thorby: Death Asylum #3 (of 3) (Apr)

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through July 2.

AC: Wild Women #1, \$4.95 (Apr)

Anson Jew: Saturday Nite #2, \$2.95 (Jul)

Antarctic: Arealia: Angel of War #4 (of 4), \$2.99 (Jun)

Archie: Archie #487, \$1.79 (Jun 27-Jul 3)

Pals 'n' Gals Double Digest #43, \$2.99 (Jun 27-Jul 3)

Sonic Super Special #10, \$2.29 (Jun 27-Jul 3)

Veronica #91, \$1.79 (Jun 27-Jul 3)

Avatar: Mercy Nudes, \$3.50 (two nude ed., \$6) (Jun)

Pandora: Devil's Advocate #1 (of 3), \$3.50 (nude ed., \$6) (Jun)

Snowman Flurries (two covers), \$4.95 (Jun)

Threshold #16 (three covers), \$4.95 (nude ed., \$6) (May)

Widow X #2, \$3.95 (nude ed., \$6) (Jun)

Blind Wolf: Weirddsville/Craybaby: Hey You Two! #1, \$2.95 (May)

Brainstorm: Vampirotica: Blood of Japan #1, \$3 (nude ed., \$4) (May)

Caliber: Helming: Dawn of Armageddon, \$3.95 (Mar)

Legends of Camelot: Quest for Honor, \$2.95 (May)

Chaos: Chastity: Lust for Life #3 (of 3), \$2.95 (Jun)

Cross Plains: Robert E. Howard: Myth Maker #1, \$6.95 (Jun)

Cryptic/CS: Quicken Forbidden #7, \$2.95 (Jun)

Dark Horse: Buffy the Vampire Slayer #10 (two covers), \$2.95 (Jun 27-Jul 3)

Prelator: Homeworld #4 (of 4), \$2.95 (Jun 27-Jul 3)

Star Wars: Episode I: The Phantom Menace: Qui Gon Jinn (two covers), \$2.95 (Jun 27-Jul 3)

DC: DV8 #29, \$2.50 (Jun 20-26)

Hitman #40, \$2.50 (Jun 27-Jul 3)

Invisibles Vol. 3 #8 (of 12), \$2.95 (Jun 27-Jul 3)

JLA #32, \$1.99 (Jun 27-Jul 3)

Neil Gaiman & Charles Vess: Stardust, \$19.95 (Jun 27-Jul 3)

Sandman Presents: Love Street #2 (of 3), \$2.95 (Jun 27-Jul 3)

Supergirl #35, \$1.99 (Jun 27-Jul 3)

Wild Times: Deathblow, \$2.50 (Jun 27-Jul 3)

Wild Times: DV8, \$2.50 (Jun 27-Jul 3)

Wild Times: Gen13, \$2.50 (Jun 27-Jul 3)

Wild Times: Grifter, \$2.50 (Jun 27-Jul 3)

Wild Times: Networks, \$2.50 (Jun 27-Jul 3)

Egmont Fleetway: 2000 A.D. #1146-1148, \$3.25 (May, Jun)

Judge Dredd Magazine #55, \$6.95 (Jun)

El Capitan: Collected Stray Bullets Vol. 2 TPB, \$11.95 (May)

Fantagraphics: Measles #3, \$2.95 (Jun)

Sex Philes #6, \$3.95 (Jun)

Horse: Escapo, \$9.95 (May)

Image: Ascension #16, \$2.50 (May)

Hellhole #1, \$2.50 (May)

Kabuki Classics #5, \$2.95 (May)

Tellus #2, \$2.50 (Jun)

Tenth: The Black Embrace #4, \$2.50 (May)

Ironcat: Crusher Joe #6 (of 6), \$2.95 (Jun)

Immune Kabuki #8, \$2.95 (Jun)

Futaba-Kun Change Vol. 2 #6, \$2.95 (Jun)

Hyper Dolls Vol. 2 #5, \$2.95 (Jun)

Ironcat #2, \$2.95 (Jun)

New Vampire: Miyu Vol. 4 #2, \$2.95 (Jun)

Ogenki Clinic Vol. 4 #3, \$2.95 (Jun)

Valhalla Vol. 1 #2, \$2.95 (Jun)

Komics: Combat-Metal: Haemosu #1, \$8.95 (Jun)

ESP Ultra #1, \$8.95 (Jun)

Les Cartoonistes Dangereux: Aunt Connie and the Plague of Beards, \$6.95 (May)

Fred the Clown, \$5.95 (May)

Malice Family, \$7.95 (May)

Lethargic: Lethargic Lad #10, \$2.95 (May)

London Night: Razor's Edge #1 (two reg. & one nude cover), \$4.95 (nude ed., \$6) (Jul)

Marvel: Avengers #19, \$1.99 (Jun 27-Jul 3)

Black Widow #3 (of 3), \$2.99 (May 30-Jun 5)

Deadpool #31, \$1.99 (Jun 20-26)

Nova #4, \$1.99 (Jun 27-Jul 3)

Peter Parker: Spider-Man 1999, \$3.50 (Jun 27-Jul 3)

Slingers #9, \$1.99 (Jun 27-Jul 3)

Ulttron Unleashed, \$3.50 (Jun 27-Jul 3)

X-Force #93, \$1.99 (Jun 27-Jul 3)

New England: Tick & Arthur #3, \$3.50 (Jun)

Oni: Grr! Scouts #2 (of 4), \$2.95 (Apr 25-May 1)

Penny Farthing: Decoy #4 (of 4), \$2.75 (May 30-Jun 5)

Victorian #4, \$2.95 (May 30-Jun 5)

Peregrine: Digital Dragon #3, \$2.95 (May)

Sirius: Artesia #6 (of 6), \$2.95 (Jun)

Slab-o-Concrete: Lux and Alby, \$12.50 (May)

Viz: Neon Genesis Evangelion Book Four #5 (of 7) (two editions), \$2.95 (Jun 27-Jul 3)

No Need for Tenchi Part 7 #3 (of 6), \$2.95 (Jun 27-Jul 3)



"The only way to get this project going was for me to start a publishing company, put up all of the money, and give Anne 100% control."

— Ross Tafaro

Anne Rice is back in comics, and this time, she's got complete control.

Beginning in early September, Sicilian Dragon Publishing will begin monthly releases for a 12-issue adaptation of *The Tale of the Body Thief*, the fourth novel in Rice's Vampire Chronicles. The creative team consists of Faye Perozich (adaptation), Travis Moore (pencils), Michael Halbleib (inks), Scott Rockwell (colors), and Daerick Gross (covers).

Sicilian Dragon was founded by Rice's Executive Director Ross Tafaro, who also serves as manager of all of her business affairs.

"Approximately four to five

years ago," Tafaro said, "Anne and I discussed the possibility of doing a comic book based on her work. I contacted Faye Perozich and did some research, but the project never quite got off the ground. But the passion for the project remained with me.

"Part of the problem was that, if you dealt with one of the large comics companies and they put up their money, they wanted to tell you what you could and couldn't do. Any compromise of Anne's work was unacceptable. That immediately killed the project.

"We discussed many options over the years, but I realized that the only way to get this project going was for me to start a publishing company, put up all of the money, and give Anne 100% control. It was somewhat frightening, but I have enough confidence in Anne, her work, the creative team, and the readers to take the chance. The fact that all the people involved with this project share the same passion — combined with having Anne sitting right next to me reviewing and modifying the work — was enough to clinch the deal for me."

Going Beyond. Perozich and Rockwell's company Beyond Comics is packaging the comics for Sicilian Dragon. Perozich has previously adapted Rice's other work for comics, including *The Vampire Lestat*, *Interview with the Vampire*, and *The Queen of the Damned* for

Innovation and *The Mummy* for Millennium.

"Scott and I have been packaging comics for various companies for years," said Perozich, "kind of as a sideline to our other freelance work — although my desire to start Beyond Comics as a legitimate packaging company was always there. I knew that Anne still wanted to do comics and I knew that I wanted to be the one to do them. But nothing came together until Ross came into the picture. He and Anne put their trust in us, and we don't plan to let them down."

When it came time to put the artistic team together, Perozich turned for help to Daerick Gross, who had painted *The Vampire Lestat* adaptation almost 10 years earlier.

"I didn't think Daerick was going to be able to commit himself to doing a project of this size at this time," Perozich said, "because he's drawing most of Marvel's CyberComics, along with all of his other work — but I knew he'd want to be involved in some way."

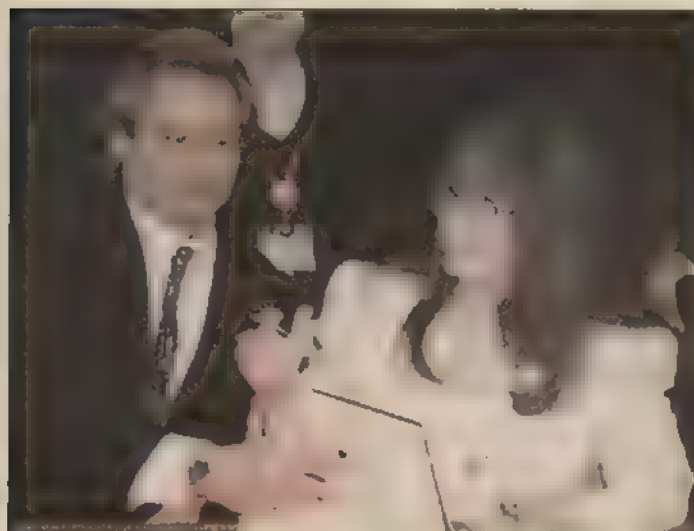
Gross said he could commit himself to the project — but not to the interiors.

"I've learned over the years that comic-book art is not my best arena," Gross said, "as I am way too slow and too 'unsettled' as an artist. I don't have the solid drawing technique required to do the punctual, panel-to-panel art that comics demand."

After *The Vampire Lestat*, Gross did the covers for Innovation's adaptation of *The Queen of the Damned* and he said he's excited to return to Rice's work for *The Tale of the Body Thief*. "Coming back to an Anne Rice project is a thrill for me on many levels. To a very profound degree, the success I've had the last 10 years comes from my having done *The Vampire Lestat*, so I'm very pleased to be asked to be a part of her realm again. Since *The Vampire Lestat*, art suffered a bit because of schedule complications, I'm glad to have a chance to do some better art. I'm also happy to not be doing the interiors — covers are much more suited to my personality."

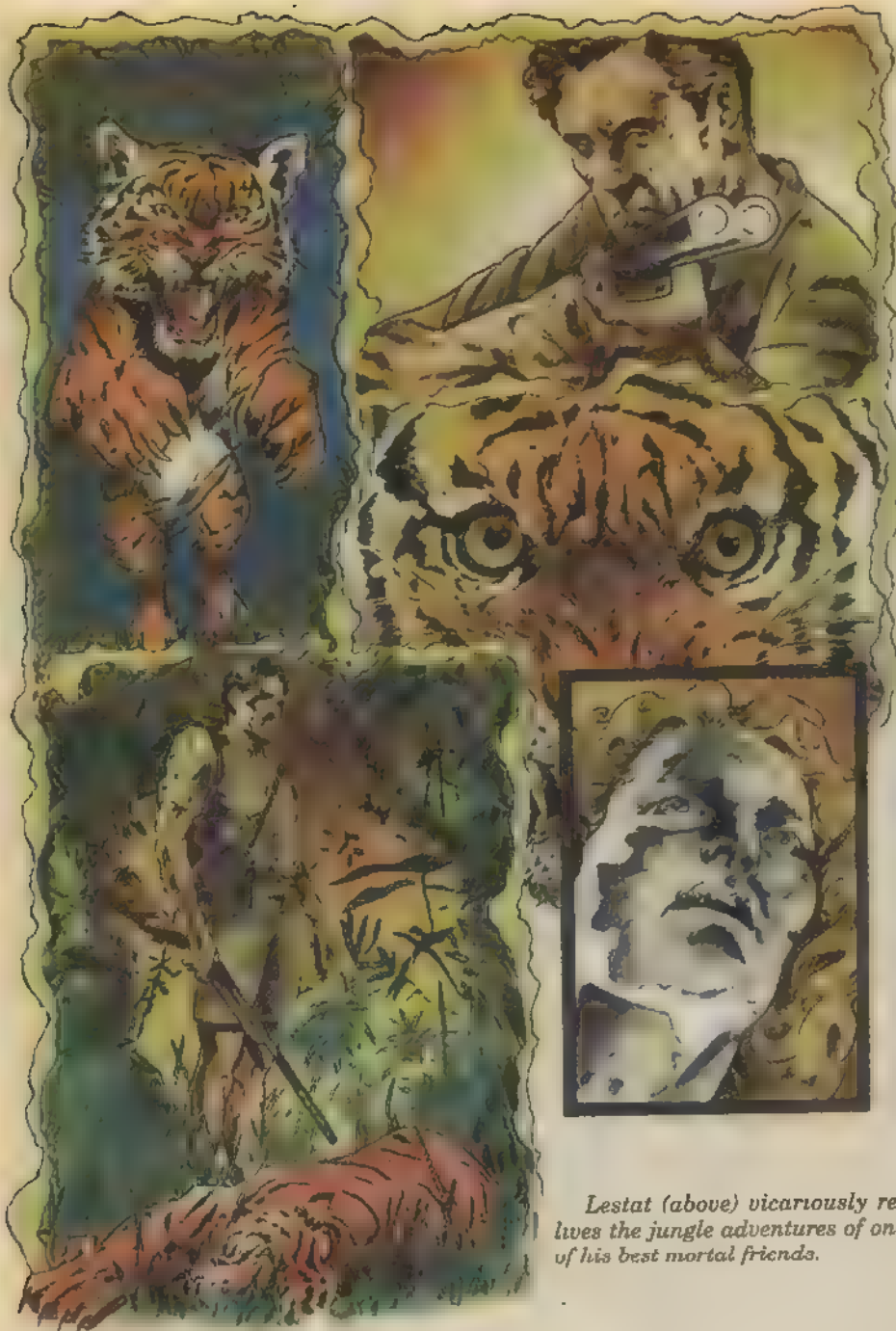
Problems with previous adaptations. Everyone agreed that earlier adaptations of Rice's novels — including *The Vampire Lestat* — had had some problems.

"I didn't really know how to adapt a book at the time," recalled Perozich, "so I'm sure I made things difficult for everyone involved — especially Daerick. And, unfortunately, I didn't know enough about the business to know that asking an artist to do 32 fully painted pages per month is damn near impossible — OK, it is impossible. When I realized how long the process was actually going to take, I tried to get the schedule changed to bi-monthly, but by then Innovation was dead-set on a monthly series, and, consequently, everything



Rice (right) with business manager and Sicilian Dragon Publisher Ross Tafaro.

Photo by Ritchie Champagne



Lestat (above) vicariously relives the jungle adventures of one of his best mortal friends.

suffered a little. I even found myself stepping away from what I wanted to do with the adaptation in favor of trying to make it a 'faster draw' for Daerick — and that didn't help the series, either."

Gross said he shares the bittersweet memories of *The Vampire Lestat*. "My feelings on *Lestat* are best described as a painful pride. It started as a dream-come-true and ended as a nightmare. I was too naive to realize that 32 pages of painted art every 30 days was unrealistic. I was also too desperate for the career break to have allowed that reality to manifest itself. Between the inflexible schedule and my determination to remain 'the artist,' even with the assistance of numerous others, the quality began to degenerate, as did the consistency of the 'look' of the series. And I will be eternally sorry for that

"Fortunately, it seems most people responded to and remember the strengths of the series and overlooked the failings."

Finding an artist. Gross is contributing more than the covers to *The Tale of the Body Thief* — he also introduced Perozich to a young artist named Travis Moore. Moore had previously done work for Studio G (Gross' company) and Dark Horse but had not worked on a major project. However, Gross said everyone who saw his samples immediately recognized the talent.

"He's young," said Rockwell, "and it's true that he's inexperienced in comics. But that may be a plus. He hasn't yet been geared to work a certain way; he still has that creative freedom evident in his work. We were amazed to find him and thrilled to have him on the project."

Moore said, "I never would have believed it, had someone told me that I would wind up putting pictures to the words of my favorite author, yet here I am, graced with the amazing opportunity to draw for Anne Rice. Her work has profoundly affected me on many personal levels.

"It is my goal to translate the words of Anne Rice into visual images which will be faithful to her vision of the wonderful story she has created. I'd like *The Tale of the Body Thief* to steal the readers' attention and their fascination."

Adding an inker. Perozich and Rockwell had worked with inker Michael Halbleib on a number of projects, and he was their first and only choice for an inker.

"Through the work that we'd done with him," said Perozich, "and through the immense amount of material he'd done for Marvel, we knew that he could do this."

"We had seen him ink such an array of pencillers — from the very bad to the very good — and make each and every one of them look wonderful. We knew that, no matter who we got to pencil, we wanted Mike to do the inks."

Halbleib, an Anne Rice fan from way back, said he was also excited to be in on the project and described the assignment as his greatest challenge yet. "As a child, I read *Dracula* by Bram Stoker. I remember being scared out of my skin by it. Several years later, a friend introduced me to *The Vampire Lestat*."

It showed me a side to the classic vampire myth I had never even considered. Within the dark, brooding world of night-shadows and blood-feasting, lies a deeper thing. As with all living (or un-living) things, the spirit still thirsts for companionship, for meaning, in this meaningless world. I walked away from that first reading realizing that right and wrong depend on your perspective, on which side of the fence you live on. That's a million times scarier than *Dracula*, folks.

"It takes an incredibly gifted artist to redefine an entire genre of horror: Anne Rice has done that, time and time again. I'm thrilled to be involved in giving her works the best possible treatment comics have to offer."

From ducks to the undead. Beyond Comics Art Director Rockwell completed the artistic team; having done coloring for Image, Marvel, Gladstone, Valiant, and Millennium, he was not only the obvious choice for the job — being half of Beyond Comics — he was also the best choice.

"Anne liked the work I did for *Bloodchild* (a series Perozich wrote for Millennium), which was perfect, because that's exactly the way I wanted to approach this series," he said. "*The Tale of the Body Thief* is going to be colored to look more like a fully painted series, because I feel that it adds a different quality to the art than computer color. There's a warmer look and feel to the art when you paint a comic book by hand. Anne, Faye, Ross, and I all agreed that this would be the best approach for this series. All of the computer color that I've seen lately has tended to look alike.

"We wanted this to look different."

"Most of my time during the last five years has been devoted to coloring the classic Disney characters. It was a real

treat coloring Carl Barks, Don Rosa, William Van Horn, and the other great Disney artists, but I was ready for something different. And *Lestat* is about as different from Donald Duck as I can imagine. I'm also happy to be working on *The Tale of the Body Thief* because I've loved Anne's novels for years."

A bonus story. One of the most exciting features in *The Tale of the Body Thief* comic book series will be an original, unpublished television treatment, written by Rice, serialized at the back of each issue.

"I'm not going to say a lot about it," said Perozich, "except to say that it's called *Earth Angels*, it's an exclusive in this series, and Anne's fans are going to love it!"

Sicilian Dragon promised a lot of surprises for fans and retailers alike, including a special offer for retailers with the first issue. "It's going to be a good one," was all Perozich would say.

Everyone involved said they're feeling good about the project and hopeful about the reception of the series.

"This is a terrific novel, and it's going to be a beautiful adaptation," said Perozich. "I think it's going to be something that Anne's fans and comics readers everywhere are going to cherish."

"The work is pure, all approved by Anne," Tafaro said. "There is nothing or no one to hamper the creativity except our own imaginations."



Giving 100%: Anne Rice oversees comics adaptation



"I believe we have only scratched the surface of what can be done with the comics and with the graphic novel."

— Anne Rice

CBG: *asked Anne Rice to sit down and answer a few questions, which she did with a great deal of enthusiasm — for the **Tale of the Body Thief** project, Sicilian Dragon Publishing — and comics in general.*

CBG: *What made you decide to give comics another try?*

Anne Rice: Well, I love the entire idea of comics versions of novels and always have. Growing up in the '40s and '50s, I adored the *Classics Illustrated* comics that used to give us great novels like *Jane Eyre* and *Lorna Doone* and *Moby Dick*. Not only did these comics give us an early appreciation for novels we would later read, they were a thrilling art form in themselves. I can still remember some of the drawings quite vividly.

CBG: *What are your feelings regarding the previous comics adaptations of your work?*

Rice: Actually, I was pretty disappointed and confused by quite a few of the drawings. I didn't have time at that period in my career to really oversee the process, and in some instances the characters simply weren't drawn in a manner that was true to the original book.

However, I must say that many of my readers enjoyed these early comics versions and that they collect them and treasure them.

I saw that the whole medium had much more potential and was frustrated, but I blame myself for my dissatisfaction. As I said, I didn't have time to participate in the choice of illustrators or to comment on the adaptations.

CBG: *How do you feel that the new adaptations will differ from the previous works?*

Rice: The new adaptations will be extremely distinguished and elegant. Everyone involved is striving to make these new comics transcend the genre. That is, we want to produce a comic-book version of *The Tale of the Body Thief* which breaks all sales records for comparable productions because of its superior art and colorization and its faithful adaptation of the novel.

Personally, I have a special and overwhelming love for this medium. I believe we have only scratched the surface of what can be done with the comics and with the graphic novel. Every aspect of the drawings can be enhanced — perspective, intense and varied color, brilliant and el-



loquent facial expressions, and individual panels which mimic, with great sophistication, the close-ups and wide-angle shots in films — there is so much to be done.

There is nothing to stop us from creating, not only an action-packed and successful comic book, but also a work of high art which is so skilled and so polished that a new audience will be found for *The Tale of the Body Thief* among people who have never bought a comic book before.

We want to marshal all of our creative forces to shatter quotas, distribution barriers, and all conventional wisdom about sales. We want to deliver something so wonderful everyone will want it.

CBG: *How did Ross Tafari become involved in this project?*

Rice: Ross has been my staff manager and personal executive assistant for several years. Having been on signing tours with me, having accompanied me to public appearances, having been backstage when I've been on TV shows being interviewed about my work, Ross knows my readers as well as I do. He knows my work and he knows what is important to me when it comes to adaptation. He knows what my readers want.

Ross knows what the comics mean to me. He knows that I have tried to interest other people in doing new comics versions of the books but have had little success. He has seen me put the

project on hold indefinitely, because I could not undertake to publish the works on my own.

The idea came to him to publish the works himself, to create his imprint — Sicilian Dragon — and he was at once overcome with tremendous enthusiasm and faith in what he could do. Ross has a great vision. He is more than willing to be the driving force, through Sicilian Dragon, and he is bound and determined to use all his energy to make *The Tale of the Body Thief* absolutely spectacular.

Ross' office is in my home, and we can work very closely on this project together. He understands the nuts and bolts of the company and of the production of the comic books, whereas I do not, and he is superb at handling, not only these business aspects which are so key to success, but he is also keenly sensitive to the artistic issues involved.

The relationship between me and Ross is one that was made in heaven. I think we can make comic-book history together.

CBG: *How did Faye Perozich and Scott Rockwell's Beyond Comics get involved?*

Rice: I have known Faye for many years, and she was involved in earlier comic-book projects involving my work. I was always pleased with the role played by Faye in the earlier projects. She has faithfully stayed in touch all these years, trying to get us to commit ourselves to new comics projects. When Faye made contact with

Ross, they hit it off beautifully, and, out of that relationship, the project came into being. I am extremely impressed with Faye's abilities as an adaptor, and I have the utmost confidence in her commitment to the venture. Faye's standards are exceptionally high, and this is more than attractive both to Ross and to me.

CBG: *The Tale of the Body Thief is the fourth novel featuring the vampire Lestat. Why is he so popular?*

Rice: Lestat is popular with fans for a number of reasons.

First off, Lestat has tremendous courage. Although he was made a vampire against his will, he has always refused to abandon his conscience, which makes him complex and tragic. Yet Lestat has a rollicking sense of humor. He's likable in spite of his evil and he is always getting into incredible scrapes due to his wild impulses, his crazed optimism, and his virile energy. I think the readers have embraced him totally, which, of course, fills me with happiness.

Lestat is the vampire I'd like to be, if I were a vampire. Thank God vampires are fantasy figures. We can be vampires in our minds without hurting anyone. That is the glory of art, of fiction, of imagination.

CBG: *Are there any advantages to a comic-book version of one of your novels, as opposed to adaptations done in such other visual media as television and film?*

Rice: There are huge advan-



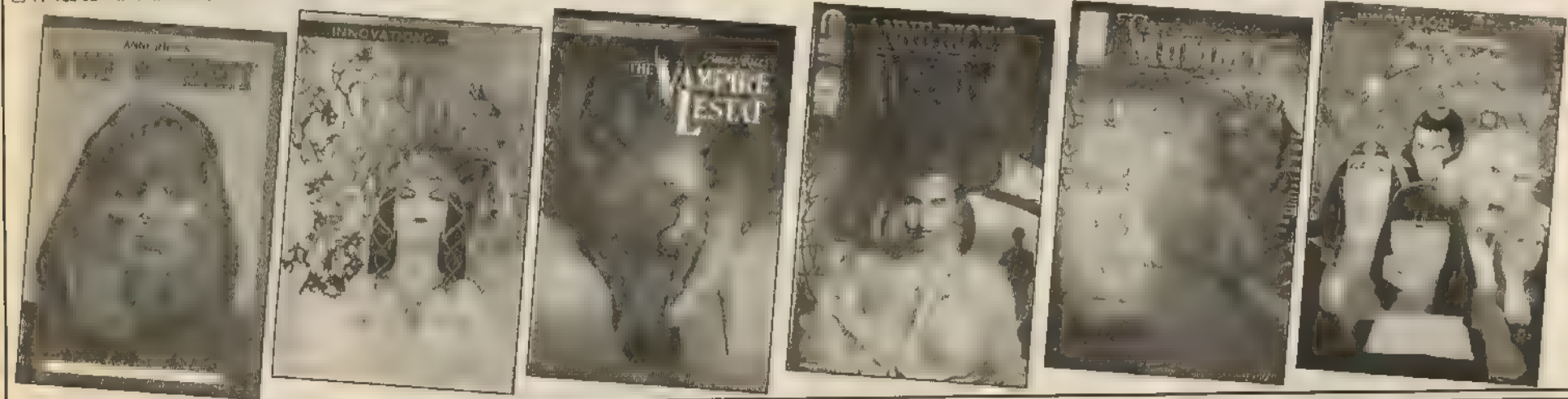
The comics of Anne Rice: A checklist

	ORIG.	GOOD	FINE	N-MINT
Anne Rice's Master Of Rampling Gate Innovation				
☐ Jun 91, nn; expands Rice short story from <i>Redbook</i>	\$6.95	\$1.39	\$4.17	\$6.95
Anne Rice's Interview With The Vampire Innovation				
<i>Adapts novel; cardstock cover</i>				
☐ 1, 91	\$2.50	\$1.50	\$4.50	\$7.50
☐ 2, 91	\$2.50	\$1.80	\$2.40	\$4.00
☐ 3, 91	\$2.50	\$1.60	\$1.80	\$3.00
☐ 4, 91	\$2.50	\$1.60	\$1.80	\$3.00
☐ 5, 92	\$2.50	\$1.60	\$1.80	\$3.00
☐ 6, 92	\$2.50	\$1.50	\$1.50	\$2.50
☐ 7, 92	\$2.50	\$1.50	\$1.50	\$2.50
☐ 8, 93	\$2.50	\$1.50	\$1.50	\$2.50
☐ 9, Jul 93	\$2.50	\$1.50	\$1.50	\$2.50
☐ 10, Sep 93	\$2.50	\$1.50	\$1.50	\$2.50
☐ 11, Dec 93	\$2.50	\$1.50	\$1.50	\$2.50
☐ 12, Jan 94, indicia says #1	\$2.50	\$1.50	\$1.50	\$2.50
Anne Rice's The Mummy Or Ramses The Damned				
<i>cardstock cover on first five issues</i>				
☐ 1, Oct 90	\$2.50	\$1.80	\$2.40	\$4.00
☐ 2, Dec 90	\$2.50	\$1.50	\$1.50	\$2.50
☐ 3, Feb 91	\$2.50	\$1.50	\$1.50	\$2.50
☐ 4, Mar 91	\$2.50	\$1.50	\$1.50	\$2.50
☐ 5, Apr 91	\$2.50	\$1.50	\$1.50	\$2.50
☐ 6, Jul 91, indicia says #5	\$2.50	\$1.50	\$1.50	\$2.50
☐ 7, Aug 91	\$2.50	\$1.50	\$1.50	\$2.50
☐ 8, Sep 91	\$2.50	\$1.50	\$1.50	\$2.50
☐ 9, Nov 91	\$2.50	\$1.50	\$1.50	\$2.50
☐ 10, Jan 92, indicia says "Jan 91" cover says "Jan 92"	\$2.50	\$1.50	\$1.50	\$2.50
☐ 11, Feb 92	\$2.50	\$1.50	\$1.50	\$2.50

	ORIG.	GOOD	FINE	N-MINT
☐ 12, Feb 92	\$2.50	\$1.50	\$1.50	\$2.50
Anne Rice's Queen Of The Damned Innovation				
<i>Adapts novel; cardstock cover</i>				
☐ 1, 91	\$2.50	\$1.50	\$1.50	\$2.50
☐ 2, 92	\$2.50	\$1.50	\$1.50	\$2.50
☐ 3, 92	\$2.50	\$1.50	\$1.50	\$2.50
☐ 4, 92	\$2.50	\$1.50	\$1.50	\$2.50
☐ 5, 92	\$2.50	\$1.50	\$1.50	\$2.50
☐ 6, 93	\$2.50	\$1.50	\$1.50	\$2.50
☐ 7, 93	\$2.50	\$1.50	\$1.50	\$2.50
☐ 8, Jul 93	\$2.50	\$1.50	\$1.50	\$2.50
☐ 9, Sep 93	\$2.50	\$1.50	\$1.50	\$2.50
☐ 10, Nov 93	\$2.50	\$1.50	\$1.50	\$2.50
☐ 11, Dec 93	\$2.50	\$1.50	\$1.50	\$2.50
Anne Rice's The Vampire Lestat Innovation				
<i>Adapts novel; cardstock cover</i>				
☐ 1, Jan 90	\$2.50	\$4.00	\$12.00	\$20.00
☐ 1-2, 2nd printing	\$2.50	\$1.20	\$3.60	\$6.00
☐ 1-3, 3rd printing	\$2.50	\$1.20	\$3.60	\$2.50
☐ 1-4, 4th printing	\$2.50	\$1.20	\$3.60	\$2.50
☐ 2	\$2.50	\$3.20	\$9.60	\$16.00
☐ 2-2, 90, 2nd printing	\$2.50	\$1.50	\$1.50	\$2.50
☐ 2-3, 90, 3rd printing	\$2.50	\$1.50	\$1.50	\$2.50
☐ 3, May 90	\$2.50	\$1.60	\$4.80	\$8.00
☐ 3-2, 2nd printing	\$2.50	\$1.50	\$1.50	\$2.50
☐ 3-3, 90, 3rd printing	\$2.50	\$1.50	\$1.50	\$2.50
☐ 4, Jun 90	\$2.50	\$1.20	\$3.60	\$6.00
☐ 4-2, 90, 2nd printing	\$2.50	\$1.50	\$1.50	\$2.50
☐ 5, Sep 90	\$2.50	\$1.00	\$3.00	\$5.00
☐ 5-2, 90, 2nd printing	\$2.50	\$1.50	\$1.50	\$2.50
☐ 6, Nov 90	\$2.50	\$1.80	\$2.40	\$4.00

	ORIG.	GOOD	FINE	N-MINT
☐ 7, Jan 91	\$2.50	\$1.80	\$2.40	\$4.00
☐ 8, Mar 91	\$2.50	\$1.80	\$2.40	\$4.00
☐ 9, May 91	\$2.50	\$1.80	\$2.40	\$4.00
☐ 10, 91	\$2.50	\$1.80	\$2.40	\$4.00
☐ 11, 91	\$2.50	\$1.80	\$2.40	\$4.00
☐ 12, 91	\$2.50	\$1.80	\$2.40	\$4.00
☐ BK, Nov 91, nn;tpb;collects series; John Bolton black cover	\$24.95	\$4.99	\$14.97	\$24.95
☐ BK/Aut, Nov 91, nn;signed tpb;collects series; John Bolton black cover	\$30.00	\$6.00	\$18.00	\$30.00
☐ BK/HC, Nov 91, nn;hardcover;collects series; John Bolton black cover	\$39.95	\$7.99	\$23.97	\$39.95
☐ BK/HC Aut, nn;signed hardcover;collects series; John Bolton black cover	\$50.00	\$10.00	\$30.00	\$50.00
Ballantine				
☐ BK, Nov 91, nn;tpb;collects series; Daerick Gross blue cover	\$25.00	\$5.00	\$15.00	\$25.00
Anne Rice's The Witching Hour Millennium				
<i>cardstock cover</i>				
☐ 1, 92, John Bolton (c)	\$2.50	\$1.50	\$1.50	\$2.50
☐ 2, 93, John Bolton (c);bound-in Talamasca business card	\$2.50	\$1.50	\$1.50	\$2.50
☐ 3, 93, John Bolton (c)	\$2.50	\$1.50	\$1.50	\$2.50
☐ 4, 93	\$2.50	\$1.50	\$1.50	\$2.50
Mummy Archives: The Millennium				
☐ 1, Jan 92	\$2.50	\$1.50	\$1.50	\$2.50
Vampire Companion, The Innovation				
☐ 1, 91, Cardstock cover	\$2.50	\$1.00	\$3.00	\$5.00
☐ 2, 91, Cardstock cover	\$2.50	\$1.50	\$1.50	\$2.50
☐ 3	\$2.50	\$1.50	\$1.50	\$2.50

A special thanks to David Campiti for help in finalizing this checklist.



tages to the comics versions. In the comics version we can actually show the Hollywood folks how to adapt a novel to the screen! We can create something as exciting as a film on the printed page, right down to camera angles. We can create an adaptation that is clearer or more eloquent than a screenplay of a novel.

There's no limit, really, to what we can do with these comics. We can also bring the story of Lestat to thousands who haven't heard of the books. We believe that the comics might spur people to buy the books or, possibly, the audio books. That's exciting.

CBG: At the moment, are there in the works any films based on your novels?

Rice: Unfortunately, I have no real news from Hollywood on my works ex-

cept the old news. James Cameron owns the rights to my novel *The Mummy or Ramses the Damned*. I have high hopes for what Jim will do with this project when he gets to it. As for my vampire novels and my witch novels, they are tied up contractually with Warner Bros., and, as far as I know, there is no real action there of any significance.

CBG: In addition to adapting *The Tale of the Body Thief*, this 12-issue series will serialize a previously unpublished work of yours, *Earth Angels*. What's that about?

Rice: *Earth Angels* is a treatment for a TV series. It's a summary written in an easy, informal style, describing my ideas for a night-time series regarding angels who are assigned to Earth and what happens to them in

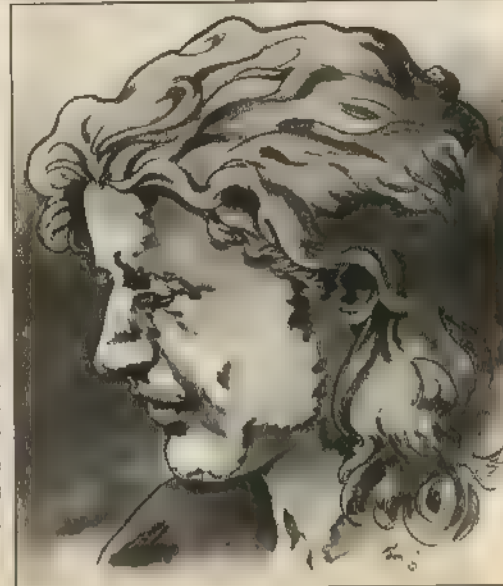
the pressure-cooker world of Manhattan.

We hope to pitch *Earth Angels* to various television networks soon. We thought it would be unusual and exciting to publish this treatment in the comic book.

CBG: How closely are you supervising this latest adaptation?

Rice: I am overseeing the work on *The Tale of the Body Thief* as much as I am able. As the drawings come in for the various pages, I inspect them carefully, discussing them with Ross, and we are in continuous telephone contact with Faye as to every drawing, every face, every panel. I've also supplied specific guidelines about how certain characters should appear.

I am giving 100% to this.





By Maggie Thompson

• **Age of Bronze** is up to #4 (May 99, Image, \$2.95), written and drawn by the amazing Eric Shanower. Subtitled "The Story of the Trojan War," it's one of a newly hot genre: historical comics. The genre is hot in part because the work that has gone into them is incredible.



Where else has Helen of Troy (here, Helen of Sparta) been shown like this? Look at the costuming. Look at the setting. Look at the research. But, with all of that, it's Shanower's powerful art and complex storytelling that keep the reader from saying, "Oh, yeah, that old Homer stuff," and skipping over it for more Spandex. Dedicated research combined with compelling storytelling has produced magic — and a triumph for the art form of comic books.



• **Tellos** #1 (May 99, Image, \$2.50) is set in, yes, Tellos, "a magical patchwork world made up of countless different lands and realms, populated by mythical and legendary creatures, filled with adventure ... and danger!" It's written by Todd DeZago, pencilled by Mike Wieringo, and inked by Nathan Massengill and Rich Case. For some reason, the descrip-

tion brought to mind John Myers Myers' *Silverlock*, a 1949 fantasy masterpiece set in a land in which familiar characters from Captain Ahab to Beowulf roam. In comics terms, the description suggests Munden's Bar. But what is offered here is its own world of invented man-tigers, gnomes, stupid, lisping frogsoldiers, and at least one shapely pirate. And there's a glowing amulet — and a "to be continued" final page. And, buxom beauty notwithstanding, this could delight males and females of all ages. The story is sprightly, the adventure laced with humor, and readers will have a capital-T Time in a rollicking fantasy of swordplay, spells, and fun.



• Speaking of time, **JLA** #28-31 (April 99, DC, \$1.99) is focused on that dimension — and the fifth. That, as everyone will remember, is where Mr. Mxyzptlk resides — with Johnny Thunder's Thunderbolt. The story gains in interest the more the reader knows about DC continuity. On the other hand, it just might be incomprehensible to anyone who doesn't have a grasp of Golden Age, Silver Age, Fourth World, and current DC worlds. The story, written by Grant Morrison, pencilled by Howard Porter, and inked by John Dell, introduces (see above) a new Johnny (well, J.J.) Thunder and bounces around among a huge variety of characters. A must for continuity buffs. Climb on now or get lost.

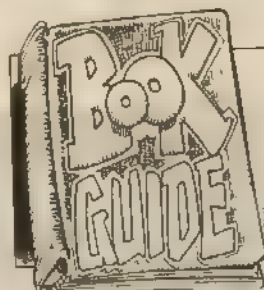


• Sergio Aragonés' **The Groo Hound** book (1999, Dark Horse, ISBN 1-56971-385-5, \$9.95) collects material from 1987, #29-32 of *Groo the Wanderer*, released under Marvel's Epic imprint. As scripter Mark Evanier reveals in an afterword, he and Sergio had planned to retain Rufferto for only a couple of issues. The mutual attraction felt by dog and warrior is clear here — though the creators had felt at first that Groo would soon return to his life alone, and "Rufferto would return, uneaten and wiser for his adventure, to his royal lifestyle." Sure. Get it.



GREG RUCKA
STEVE LIEBER

• **Whiteout** has been out in trade paperback (1999, Oni, black and white, ISBN 0-9667127-1-4, \$10.95) for a while, and, if you haven't bought it by now (and you like hardboiled detective stuff in unusual settings), you're missing a bet. It's created and written by Greg Rucka and



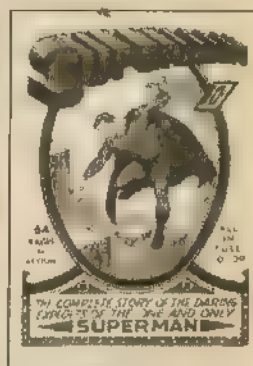
his nonfiction *The Life-Style Violent Juvenile: The Secure Treatment Approach*. Vachss said, "It was the great reviews and lousy sales of this book that propelled me toward writing fiction." He's always tried to reach out to the widest possible audience, in large part to spread and finance his messages about real-world child abuse and its effects. The practicing New York City attorney wrote on the topic in *Parade Magazine* years ago — and his attack on molestation continued, even through his hardhitting novel *Batman: The Ultimate Evil* in 1995, and, clearly, continues. (The *Batman* novel provided a spin to the mythos that added a view of Bruce Wayne's mother that should be retained as official continuity.)

You think you've read hardboiled? You haven't read hardboiled till you've read Vachss. *Choice of Evil* grabs the reader and, despite the complexities of the ongoing cast and the serial nature of the novels, doesn't let go till the very last word. He blends a drive-by shooting, the Internet, relationships cold and very hot, life underground, and vicious revenge into a don't-miss combo.

• Remember the ongoing discussion in the *CBG* letters column regarding

illustrated and lettered by Steve Lieber. Cover art for the trade paperback is by Frank Miller, and there's additional art by Matt Wagner, Mike Mignola, Dave Gibbons, and Lieber. It's a classic already.

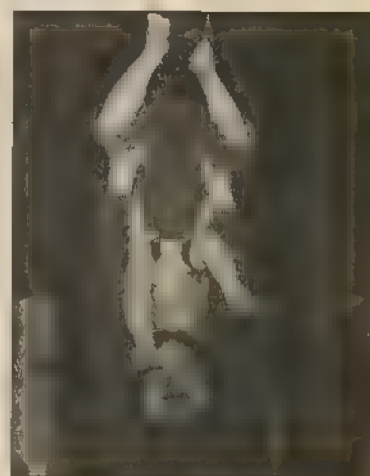
• **Superman** #1. Well, sort of. What you have here is "an exact reprint" of *Superman* #1 (with that notice to avoid confusion with the original), a reprint which is only part of a mag-



nificent "Masterpiece Edition" boxed set of Superman cool things (1999, Chronicle Books, ISBN 0-8118-2111-0, \$65).

There's an 8" statue of the 1938 Superman and a beautiful hardcover by comics historian Les Daniels (design by Chip Kidd).

This is not to be missed, with a fascinating look at the earliest days of the super-hero (a term used by Shuster by 1936), both as he appeared in comics and in other popular artifacts of the day. A fascinating must-buy for Superman buffs.

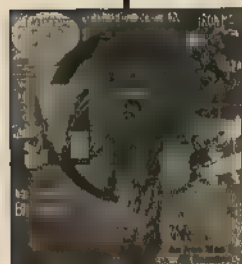


• **Choice of Evil** is the latest "Burke" novel by Andrew Vachss (1999, Knopf, \$23). The series started with *Flood* in 1985, following

Leonardo DiCaprio and his connection to underground comix creator George DiCaprio? Thanks to the trade paperback *The Underground Comix Family Album* (text by Malcolm Whyte, photos by Clay Geerdes, 1998, Word•Play Inc., 1 Sutter St., San Francisco, CA 94104, ISBN 0-9642922-6-2, \$29.95), you need wonder no longer. Here's father holding son — accompanied by background information. Geerdes produced the long-running *Comix World*, but many didn't realize his skills as a photographer. Geerdes died of liver cancer in 1997, but his photos provide a magnificent view of the people who inhabited the influential, albeit underground, world. Anyone with any interest in those comics will be delighted by this magnificent compilation of movers and shakers from Gary Arlington to Michele Wrightson. It's great.

— Maggie Thompson

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the collectibles you want in our online classified ads

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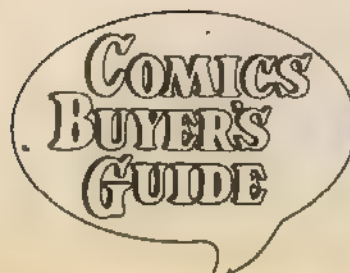


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POV

POINT OF VIEW

BY Mark EVANIER



There's a story about Clark Gable. He was in a particularly dreadful movie — one that everyone knew was a bow-wow from Day One of principal photography. A friend noticed the actor spending an uncommonly long time in make-up every morning and asked him why.



[Editor's Note: Items for this feature, which lists appearances in comics stores and lecture halls — not conventions — of writers, artists, and editors should be submitted as far in advance as possible. We need your information at least two weeks in advance of the signing to have a sporting chance of getting it in.]

The notices must be written — we cannot take these by telephone — and kept brief, preferably in the format used here. Send to **Now Appearing, c/o Comics Buyer's Guide**, 100 E. State St., Iola, Wis. 54990 or fax it (again c/o CBG) to (715) 445-4087.

Please note: This is a free service.

July 9

Ed McGinness and Joe Kelly (*Deadpool*) at Words & Pictures Museum, 140 Main St., Northampton, Massachusetts 01060, beginning at 7 p.m. for a lecture.

July 10

Will Pfeifer (writer of *Finals* writer) and **Jill Thompson** (artist of *Finals* and *Scary Godmother*) at Tomorrow is Yesterday, Inc., 5600 N. 2nd St., Rockford, Illinois 61111, from 1 to 4 p.m.

August 3

Christopher Lee (actor, author, opera singer) at Funny Business, 660B Amsterdam Ave. (at 92nd St.), New York, New York 10025, from 2 to 4 p.m.

"Because," Gable replied, "when you're in a turkey, all you can do is try to look good."

The last few days, I've been chatting with a number of comic-book artists. Funny how that anecdote kept popping into my head.

For those who came in late: I've been advancing a couple of positions in this series of columns. One is that great comic books are rarely created by a collaboration of strangers. Another is that the "Marvel method" of comic-book creation — where the artist works from a plot outline and the writer adds the dialogue later — is not right for everyone (or at least, for everyone who works that way) and has led to a lot of weak stories.

Last week, we itemized a lot of complaints that writers have these days about how their stories are drawn these days. Most had to do with artists either not being able to "tell" the story well or not making a lot of effort to do

I decided to lob all this at a few artists — and I deliberately polled folks who primarily pencil comics — often done "Marvel method" — and rarely, if ever, write. As with the writers, I promised not to mention their names so they didn't have to worry about offending co-workers. This is not about any one specific teaming; it's about writers and artists in general.

On the matter of strangers collaborating, I found unanimous accord. Every artist agreed that they do better work when they can work with writers they like, personally and professionally. As with the writers, not one of them understands why the companies do not seem to recognize how important this is to the creation.

On the other topic: Well, no one disagreed, but some agreed in different ways. I took notes as we talked, and here is some of what was said to me. I do not really quarrel with anything that follows:

"The main cause of badly written comics is bad writers. There are a lot of them out there, and

that's a big reason I like to work with writers I know and like.

"For me, the primary advantage of Marvel method is that I have some latitude when the script is either terribly plotted or broken down by someone who doesn't know how to write a comics script. I've gotten some terrible, convoluted plots and I do what I can to simplify them down to something that can fit in a comic book. I did a job not that long ago where, if I'd followed the plot exactly and put in everything the writer called for, it would have run 50 or 60 pages. I only had 22 pages. Also, a lot of the stuff he called for would have made for very boring visuals so I had to chop down the boring, talky scenes.

"I probably should prefer full scripts. The trouble is that a lot of writers don't know how to write them.

"They have no idea how much information to convey on a page or in a panel. They give you these pages where they call for 12 panels and they expect you to get six figures and eight word balloons into every one of those panels. Or they call for impossible visuals in each panel, like, 'Panel 1: The hero runs down the street, turns the corner, and punches the villain in the stomach. We can see by the villain's wristwatch that it is 1:57 p.m.'"

"Well, what am I supposed to draw? The hero running? The hero turning the corner? The hero punching the villain? And where do I put my camera so I can see any of those actions and also be close enough to read the minute hand on his wristwatch?"

"Every comic-book writer thinks he has a great sense of visualization. Some do, some don't. Oddly enough, being able to draw doesn't have as much to do with it as you'd think. Some non-drawing writers are very good at grasping the rhythm of panel-to-panel continuity — and some artists, when they write, either get way too verbose or they forget that it's all about telling a story in pictures. The most undrawable script I ever had assigned to me was written by a very good artist.

"So, if I have the choice of working from a full script or working from a plot, I generally prefer the plot. But that's if I'm working with a writer I don't know or trust. If it's going to be a good writer — someone who knows, not just how to write, but how to write comic

books — then it doesn't much matter. I think it depends on which way he's more comfortable and whether it's the kind of project where I feel I can make a real contribution to the story.

"I love working with [name of writer]. He gives me everything I need, including the chance to soar. He challenges me to do things I've never drawn before but at the same time, he provides a kind of safety net. When I work with him, I can't wait to get to the board and, after I hand the job in, I dearly wait for that phone call where he says, 'You really nailed it.'"

"Most of the time, I see my job as producing pages that look exciting. [Evanier's Note: See Clark Gable anecdote, above.] What the fans are buying these days — what is considered 'hot' in the way of art — seems to have everything to do with that and very little to do with story-telling.

"In fact, they're impressed by a lot of tricks — and that's all they are: tricks — that strike me as the antithesis of good story-telling. Take, for instance, collage layouts where the eye does not naturally know which order to read the panels in. Or spectacular, pointless changes in camera-angle. Or a real spectacular, over-articulated or over-emotional drawing of the hero, even if it doesn't follow logically out of the plot or the flow of the story.

"Take a look at *Wizard's* list of the top 10 comics artists each month. Some of them, like Erik Larsen or George Pérez, if they're on there this month, are very good story-tellers. But if you look at the list over a period, you'll come to the conclusion that why the Larsens and Pérezs are on there has very little to do with story-telling. It has to do with drawing cool-looking pages and covers.

"Frankly, a lot of the stories I'm handed aren't worth telling. So I look at them and ask how I can make them look interesting. [Evanier's Note: Read Clark Gable anecdote again.]

"People complain sometimes about artists writing their own scripts. They act as if you're not a writer, if they know you first as an artist — which will certainly come as news to Will Eisner and Frank Miller. In the best of all possible worlds, we'd all be so talented that we could all write and draw like they do, but that's never gonna happen.

"Anyway, I have very little de-

sire to write comics, but, when I do, it's because I'm given something to draw and I say, 'Hey, I could write as well as this.' And when I say it, it's because I'm sure I could. I don't mean I could write as well as Alan Moore or Mark Waid, but that's not the caliber of script I'm given. I just turned down drawing a comic book written by [Name Omitted] and I sure as hell can write better than that guy.

"I wish we had better writing in the business. I wish a lot of things about comics. I wish we got paid 10 times as much and that no one I worked with ever held me up because they were late, and I wish that women who look like Kathy Ireland thought drawing super-heroes was the coolest occupation in the world. I don't think any of those things are going to happen in my lifetime.

"But I think it's at least possible we could have better writing. And that will lead to better artwork."

OK, end of quotes. This is M.E. again, coming at you live.

I'm not asking you to give any special credence to any of the statements I've cited from writers or artists, either last week or this week. They are, after all, anonymous folks and I've even condensed and/or paraphrased what they said. Take these opinions just as viewpoints to be considered, nothing more. Some out there will doubtlessly disagree with some or all of this.

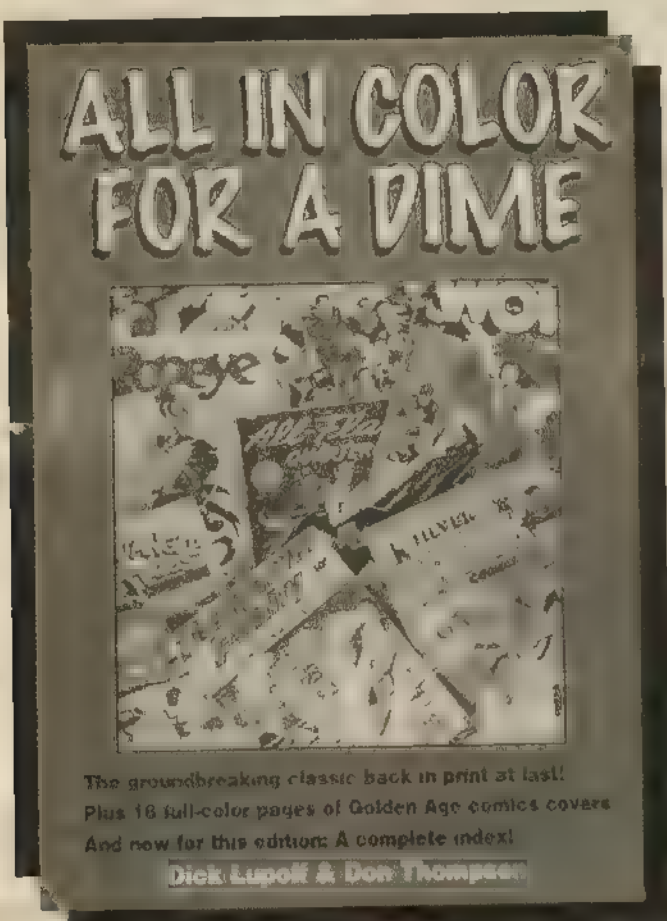
At the same time, all the chats I had suggest to me a situation that probably exists in many comics these days.

A lot of writers feel they're not being allowed to make the full contribution they can make. If they work "full script," they're detached from the process, excluded from that chance to work closer with the artist and make the script better, both for the artist and the reader. But if they work "Marvel method," they often lose control of their own stories and wind up writing something that isn't really what they want to write.

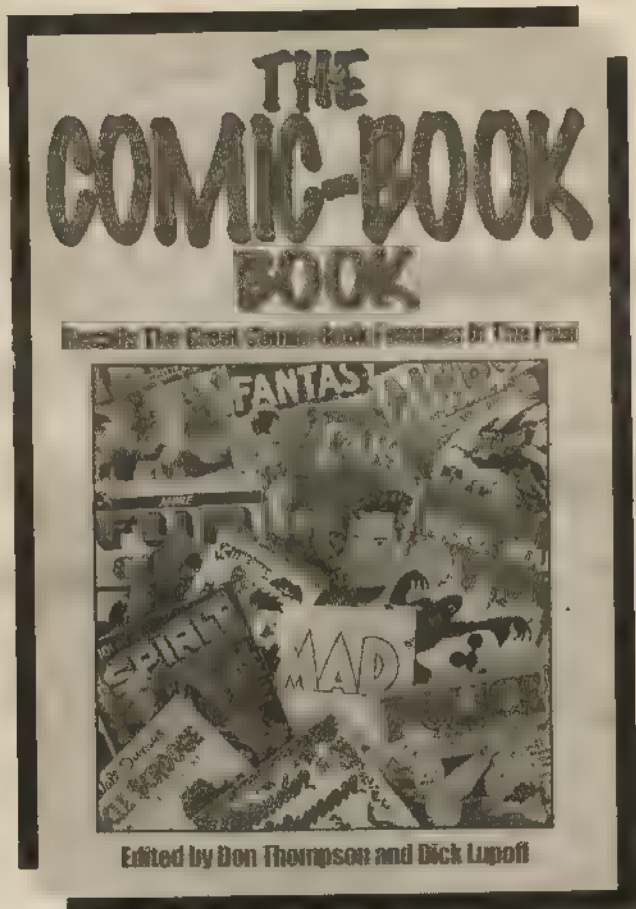
This leads to a vicious circle — a Catch-22 like the butterscotch man who can't run until he gets warm, but can't get warm until he runs. As the writer loses control, the work gets worse — but, as the work gets worse, the writer loses

(Continues on Page 50)

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Name Dropping & Tale Bearing.

The second volume of *Zits - Growth Spurt* - is out, and the title surely tells a tale: The strip by Jim Borgman and Jerry Scott is collecting client papers faster than any other strip in recent memory. Perhaps faster than any other strip ever: It's in 750 papers, and it's only two years old. One of the reasons for the astonishing growth in circulation is, doubtless, the demographic to which the strip is pitched. It's about a teen-ager, but the strip aims at the *parents* of teen-agers, exhibiting this strange fauna in ways that parents of the breed recognize from personal experience.

Borgman and Scott picked up category awards at the Reuben Dinner for "Best Comic Strip of the Year" (it sez here). And they richly deserve the recognition. As I've said before in this space, they're producing one of the few comic strips that adventurously exploits the very nature of the medium. It's also well drawn. If you want to see *how* well

— and how the duo plumbs the potential of the medium — pick up your copy of *Growth Spurt* (Andrews McMeel, \$9.95)

And, while you're at it, grab a copy of *Dog's Best Friend*, the second reprint volume of Mark O'Hare's *Citizen Dog* strip (Andrews McMeel, \$9.95 again). Fergus and his hapless owner Mel are still going at it. Witnessing the flowering of the relationship between this unlikely couple is one of the pleasures of reading the strip. Fergus is a little brighter than Mel — but not much. Both are innocents abroad in the land. And they turn their discoveries into contests at every turn, each striving for superiority over the other. O'Hare's sense of humor is wonderfully fey, and his drawing style (yes, this is another strip that is actually *drawn*, tovarich) displays his apprenticeship in animation as well as a deft brush.

Don't miss this. Craig Yoe's *Weird But True Toon Factoids*. What ho! What an absolute gem of a book! Comics history in Ripley-like doses. Awash with bad puns and good pix, this book will set historicity forward a generation. Or maybe it'll set it aside. Regardless, it'll make you chuckle. It'll make you laugh. It'll make you gasp. A wonder. A treat. A feast of factoids.

It's only about 130 pages long, and the pages are small (6" x 9") and coarse (the paper is pure pulp, barely refined off tree bark: the kind of thing we used to find used in Italy as toilet tissue). But Yoe has crammed every one of those pages with laughs and information. And rare often previously unpublished art.

Some of the information is more-or-less common knowledge. Herblock coined the term McCarthyism, for instance. But every page is a treat. If you encounter one thing you've always known, you'll bump up against two you've never heard of or thought of.

Yoe approaches fragments of cartooning history in a "believe it or not" frame of mind, slightly bent out of kilter. Here's a couple sample entries:

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make a doll for little girls. She named her Barbie — the rest is her-story!

Did Boyer put up a stink? Pepe le Pew's name came from Pepe le Moko, a character played by Charles Boyer in the 1938 film *Algiers*. Weird but pew!

That'll give you the flavor of the enterprise. Just a hint. You have to see this to believe it.

Some of the rare bits of art include: a self-caricature of Rube Goldberg; a Seegar drawing of Popeye eating spinach at "21"; a cartoon by Beatle Paul McCartney, another by *Playboy* publisher Hugh Hefner, and yet another by Federico Fellini (of his wife).

I picked up my copy at Barnes and Noble where it was specially priced at \$5.99. The book just came out (in 1999, I mean), and all the profits are going to an AIDS foundation for children and to the Milt Gross Fund of the National Cartoonists Society. You can't miss on this one.

Stay 'toon'd. (And, if you just can't wait for the next installment of this deathless prose, check out my website: <http://www.rcharvey.com>; I do a wired version of my *Rants & Raves* column there. You don't want to miss this one: I actually dance in a fit of rage on the first page. No kidding.

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| 4180 Foreign, For Sale | 4411 Big Little Books, Wanted | 4721 Video Games, Wanted |
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| 4200 Humor/Funny Animals, For Sale | 4431 Paperbacks, Wanted | 4901 Newspaper Strips, Wanted |
| 4201 Humor/Funny Animals, Wanted | | |

REQUIREMENTS FOR FREE CLASSIFIED ADS

- Free classified offer is available to COMICS BUYER'S GUIDE subscribers only
- One free classified ad per subscriber per week
- Free classified ads must be submitted on this original form. There will be a new form in each issue. NO PHOTOCOPIES WILL BE ACCEPTED.
- Free classified ads must list only specific comics and related items you wish to buy, sell or trade. See the available classifications listed on this page
- Sorry... we cannot accept ads for price list or want list solicitations
- Free classified word ads must be 25 words or less including any name, address & telephone number. Those ads running over the 25 word limit are subject to editing and/or rejection.
- Free classified ads are not transferable

NEW

At your request, we are now offering you the option of having your ad run for 3 additional weeks (total 4x's) for only \$5.00. SAVES Postage and you will no longer need to send a coupon each week

Please print and punctuate

Classification #

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Make sure your address is listed above exactly as you wish it to appear in the ad. When post office box number is used, we require your complete name and street address below for our files.

Name _____
Address _____
City _____
State _____ Zip _____
Phone _____

Advertising deadline is:
Tuesday, July 27, 1999 for the Aug. 20, 1999 issue.

COMICS BUYER'S GUIDE

Mail to:
COMICS BUYER'S GUIDE
Dept. CX, 700 E. State Street
Molokai, HI 96900-0001

4631 TRADING CARDS WANTED

NEED BUFFY Series II set. Autograph cards from Series I. Send to: Sherman Burnett, 210 Wayne St., Monticello, NY 42633.

NON-SPORT CARDS from the 30s and 40s wanted. Will buy or trade Charles Johnson Gibbon MN 55335.

IF TRADING 10 promos for 10 of mine is not your cup of tea then just send them to: Tom Vanko, 1527 Somerset, Munster, IN 46321-4387

STAR WARS Pops from Pizza Hut, KFC, and Lay's Doritos cards. Will trade for Doritos cards Don Walsh, 323 Buchanan St., Alexandria, VA 22314-2105

4660 MISCELLANEOUS, FOR SALE

SPORTS CARDS & memorabilia collectors Buy and sell with the biggest and best collectors in the world. Place your classified ad in Sports Collectors Digest 40,000 weekly readers. The hobby's oldest, most respected magazine. We are the "bible" of the industry. Bonus: Your classified ad also goes up on the Internet at no additional charge! Call today 800-942-0673

DAVE STEVENS fan has Rocketeer list for sale or trade. Other Stevens posters, comics, rarities. 303-424-8762 or seagem@mstg.net Cliff Gemmell, POB 740982 Arvada, CO 80007

ATTAKUS/ MARVEL limited edition statues, busts and more! Spiderman, Wolverine, and others. Rare in USA domestic shipping. 615-867-3700

CHARLTON HESTON 5x7 color autographed photo, \$12 postpaid. Approx. 100 celebrities available, low as \$6 each postpaid. John Travellini, 217 New Road, Wilmington, DE 19805.

WONDER WOMAN statue by Devito. Perfect condition in box. Selling or trading for original art by Byrne, Mignola, Chris Sprouse, or Arthur Adams. Rand, PO Box 7536, Los Angeles, CA 90007-0536 Fax 323-734-3732 or e-mail me at teja@u-dellianet.com

PREMUTOS- GERMAN horror flick that makes Evil Dead look tame! Awesome blood & guts movie! \$15 CK/MO to: Jim Watnem, 5361 Eastway #4, Greendale, WI 53129. 414-421-2420 eves

SPIDER-MAN 1972 Power Records LP, with additional stones featuring Captain America, FF and Hulk. Good condition, very listenable, \$5 plus postage. 651-698-8981

STAR TREK Story LPs, with 16 page comics. 2 different CVR. VF+, disc VG+, \$9. Space 1999 Story LP, photo cover VG+/EX+, \$6. David 501-521-0526.

METEORITES, OWN a piece of another world. See photos at: <http://meteoriteweb.com> Authenticity guaranteed.

'VACU-FORM MACHINE', have one of your very own! Easy to make. Send \$5 for plans. Jim Dallmeier, 9047 Aero Dr Pico Rivera, CA 90660

ELVIS PRESLEY "Love Me Tender" 2" x 3" enameled metal glass mirror. Original Mint condition, dated 1956, \$12 postpaid. John Travellini, 217 New Road, Wilmington, DE 19805

BUFFY VAMPIRE Slayer: Official Guide (book) w/16 color pages & 40 interviews \$10; Cosmopolitan 6/99 Gellar cover story \$2; Polwort, POB 5152, St. Louis, MO 63139

4660 MISCELLANEOUS, FOR SALE

SIX ORIGINAL Terminator 11x14 movie lobby cards in NM condition. Scenes featuring Schwarzenegger, Biehn, and Hamilton, \$35 for the set. 704-599-3936, or e-mail: ambgnews@aol.com

5 ASSORTED DC/Marvel pinback buttons, \$2.50 ppd. Also Marvel Mutant Genesis posters 37"x13" etc. 1991, \$4.50 ppd. El Connor, PO Box 727, Wyoming, MN 55092

"SUPERMAN" STEVE Allen, 1963, 8x10 inscribed. 1961 Alley Awards original redwood trophy. 1933 Chicago Expo postcards. SASE. Foss, HCR 3, Box 46, Birchtree, MO 65775

STATUES HERE! Batman \$700, Sandman \$650, Kaybee Exclusive Storm \$175, White Elektra \$225, Wonder Woman \$200, First Grendel \$250. Others, too! Kevin 619-427-1462

125+ CEREAL boxes. Wife says they gotta go. Send for list Don Roberts, 122 S. Brown, Virdia, OK 74301. 918-256-6750. okiedon@yahoo.com

SUPERMAN MILK Bottle: From the "Kent Daines" in Smallville. Very neat collectible @ \$16 ppd. Get yours! 30 Young Avenue, Croton-On-Hudson, NY 10520.

"MUMMY" PROMOTIONAL movie package: Set of 4 postcards, 2 different pinback buttons, plus temporary Tattoo! @ \$8. 30 Young Avenue, Croton-On-Hudson, NY 10520.

IRONMAN VHS Video: "If I Die, Let it be with Honor". New, sealed, @ \$9 ppd. BKM, 30 Young Avenue, Croton-On-Hudson, NY 10520

ASIAN ACTION Cinema! Hong Kong, Japan and more on VHS. For catalog send SASE (2 stamps) to: Gweilo Video, PO Box 2811, Redmond, WA 98073.

NIGHTMARE BEFORE Christmas Action figures. From Hasbro. Call for details. WWF wrestling figures, Hulk send-away, Demolition, Legion of Doom, \$25 each, shipping. 516-679-2642 evenings.

VAMPIRELLA STATUE (Grafitti) \$800, Vampirella #3 (Warren) F+ \$170 #113 VF \$250, Vampirella (Marris) #1-4 \$80, limited Spider-Man watch, \$75/ shipping. 516-679-2642 evenings EST

KINGDOM COME cards. Sealed box Foghorn Leghorn pewter statue, Dark Horse, Frankenstein's Monster Model kit, all in perfect condition. Steve 613-231-5342 evenings.

4661 MISCELLANEOUS, WANTED

HOT WHEELS cars and accessories from the 1960s and 1970s. I'll buy one car to whatever. Dig through those closets and call me! Gene 281-347-0648.

PLAYBOY PUZZLES, Adult Card Collector Quarterly #1, Singles of Hotshots, Lady Death Mega Clear SASE. Louis Bosse, 1120 Aurora, Muskegon, MI 49442-5932.

CHRISTIAN HARDBACK books with sequential drawings, comic-related paperbacks, pre-1940 strips, older comics reference books, history. Harry Miller, 190 Peach Blossom, Bowling Green, KY 42103. 270-843-2300

LOOKING FOR a copy of the 2 hour series finale of Deep Space Nine. Brian Peterson, PO Box 27555, Milwaukee, WI 53227. lordgatzby@aol.com

I MISSED the 2 hour series finale of Deep Space Nine. Looking for a copy. Brian Peterson, PO Box 27555, Milwaukee, WI 53227-0595. lordgatzby@aol.com

4661 MISCELLANEOUS, WANTED

VINYL ADVERTISING character figures wanted. Marky Maypo (60s), Tony the Tiger (74), Ice Bear, Snap! & Crackle! ('75), Franken Berry, Count Chocula, Boo Berry. Buy/Trade: Doug daze54@hotmail.com

JOHNNY LIGHTING "White Lightning" cars wanted. Especially recent V.W. bus. Must be M.O.M.C. Write: Bryan, 4257 Lester NE, Grand Rapids, MI 49525. E-mail: dilbert@aol.com

4700 NOVELTIES, TOYS, GAMES FOR SALE

MODEL KITS: Plastic, resin and vinyl. From and of comics. Sci-Fi, TV movies, space figures, etc. Old and new hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: cbg@greenmodels.com website: <http://www.greenmodels.com>

CD-ROM! HOURS of fun- "AnXst '99" 500+ pages strips, panels, sketches by Greg Beda. \$10 postpaid! PO Box 610154, Redwood City, CA 94061. <http://www.anxst.com>

SUPERMAN 1950'S Ben Cooper playsuit. Box has tear in middle otherwise fine. Pants, shirt, cape Exc., great display, \$175 ppd. Steve 301-603-0246

BUCK ROGERS Battle for 25th Century Mammoth T5R 1988 Game. Box Good, parts Excellent, one only, \$30. Gernert, S.H.V. 2110 Payne #011, Louisville, KY 40206.

THE BATMAN Game 50th Anniversary Edition (University Games; 1989) Game is complete box is FN \$23.75 ppd/ins Frank Frela, 16279 Laurie Ann, Redding, CA 96001 9626

SPIDER-MAN Figures! Mego 1978- cloth costume. Remco 1978- battery operated, Spidey signal, web. No packaging. Make offers! Guido, #1 Screamer Dr., Clayton, GA 30525 706-782-3318.

MARVEL FAMOUS covers! Black widow, Rare \$25, Captain America, \$17, Falcon, \$15.50, Hulk, \$15.50, Dr. Doom \$17.50; Thor, \$17; postage paid! 626-303-6564 cclark@earthlink.net

STAR WARS stamp album (1978). Includes 24 character stamps, 54 US and foreign postage stamps. \$25 ppd. Ivan Martin, 4054 70th, Urbandale, IA 50322 spideyivan@aol.com

STAR WARS puzzle, 500 pieces, series III, Luke & Leia jump for lives. Complete, original box, good condition. Ivan Martin, 4054 70th, Urbandale, IA 50322 spideyivan@aol.com

4701 NOVELTIES, TOYS, GAMES WANTED

POWERPUFF GIRLS items; also interested in children's programs, Bozo type, that are regional local shows. Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

WANTED GI Joe Paratrooper Please write first Thanks! Brian Kallenberg, PO Box 223, Lambertville, MI 48144. e-mail: brianallenberg@yahoo.com

SUPERMAN WANTED! Still collecting! Look for me at the Chicago Comicon July 16-18, Booth #2715! e-mail: superdf62@aol.com Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360

1970'S BATMAN and DC character toys and books wanted! Send your selling list to: Rich Yanchus, 235 St. Clair St., Wilkes-Barre, PA 18705. Thanks!

4800 FANZINES, FOR SALE

JAPANESE ANIMATION fanzine, club, video discounts! News, reviews, articles, translations, manga, art. 25% discount on videos. hasshin@tiac.net Anime Hasshin, PO Box 5121, Manchester, NH 03108.

BUCK ROGERS #2.5 VF feature showcase #1 GCNCS editions, \$55 postpaid. Near Mint #12, 22 \$5 each postpaid Bob Ranken, 25012 Wiley Canyon Rd., Newhall, CA 91321

ALTER EGO #5, 7 VG, \$100 each. #8 G+, \$80 OBO. Trades also possible. Huge sales/ trade list available. John Pierce, 328 Powhatan, Columbus, OH 43204-1965

MANY BURROUGHS Publications. Also Amra and related books and prints. Related record albums! All new lists, send LSASE. Biff Smith, POB 40434, Phoenix, AZ 85067-0434

COMICS BUYER'S Guides back issues #17 to #1220. NM condition. List sent with SASE \$650 includes shipping. Bobb Lynes, PO Box 561, South Pasadena, CA 91031

4801 FANZINES, WANTED

CFA-APA MAILINGS wanted. Many needed, have some duplicates trade only. Also Graphic Gallery #1 & #2, Squa Tront #9, Spa Fon #1-3 Nick Certo 914-566-4188 ncert@frontiernet.net

BATMANIA FANZINES wanted: David Barsalou, 12 Marion Street, Chicopee, MA 01013. E-mail: barsaloud@sps.springfield.ma.us

4900 NEWSPAPER STRIPS, FOR SALE

PICK OUT dates. Daily and Sunday. Great Selection 1895 to 1998. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

ASSORTED SUNDAY strips and sections. \$1 catalog refundable 1940s, 1950s, 1960s, 1970s, 1980s. Send want list. Bill Coble, 331 N. Roosevelt, Shawnee, OK 74801. 405-275-4004.

SPIDER-MAN BY Stan Lee dailies for sale 10¢ each, Sundays 25¢ each unsorted, mostly from 1980s. Jay Mempel, 336 East 326th St., Willowick, OH 44095.

BIG FLAT City mini-comics compile best of poignant modernist comic strips, and are always available for \$1 each at: PO Box 68256, Indianapolis, IN 46268

BIG FLAT City on the web! Big News! The final ad is coming soon. Until that fateful day check out: <http://members.aol.com/bigflatcity/index.html>

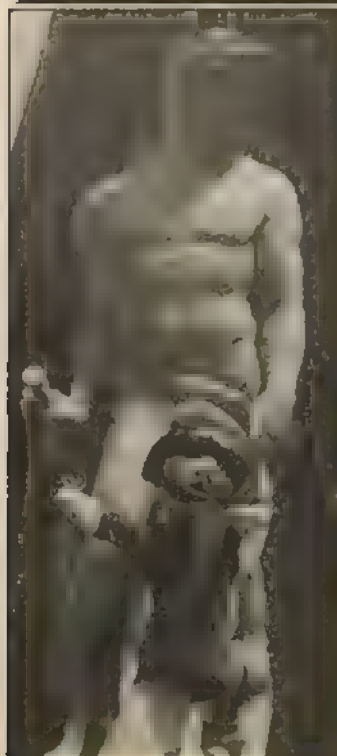
DOONESBURY SUNDAY Strips for sale. 1972 to present, \$10 each or \$200 for all. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627. rfarney@execpc.com

MENOMONEE FALLS Gazette 41-98, 126-232, singles \$2 each. Doubles \$4 each. Priority mail, insurance extra. Inquire 716-882-2875. Whyte, 46 Greenwood Place, Buffalo, NY 14213.

4901 NEWSPAPER STRIPS, WANTED

BUYING COLLECTIONS, Puck sections, Spirit labs. Phone/ Fax 510-666-0732. Starland Strips, 1563 Solano #155, Berkeley, CA 94707.

SUNDAY COMICS wanted. Large collections 1896-1960 immediate cash. Trades available. Peter Maresca, 450 Monroe Drive, Palo Alto, CA 94306, pete@zenda.com Phone/FAX 650-941-7988



star Daniel Cafiero, who has a tenor voice that can be heard halfway down the Souther State Parkway. Also take note of the brilliantly crafted prosthetic double chin I'm wearing to give me that Stubby Kaye appearance. Almost looks real, doesn't it? Bet I had you fooled.

As for Kathleen, she is presently working her "day job" at Borders Books while continuing to make puppets. She also spent a week and a half in Italy, staying with her folks at a rented villa in Tuscany. Upon unpacking there, she discovered that she had inadvertently brought along a puppet she'd made of South Park's Mr. Hat, so she decided to have him tour Italy with her. Here you can see Mr. Hat visiting an Etruscan Arch in Pisola and also graciously positioning himself so that CBG can safely run a picture of a statue of Neptune from the Ponte Vecchio in Florence.

Hope your summer is going well.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.



Third season of Spawn on video August 24

By Rob Ailletter

Spawn 3: The Ultimate Battle, a video collecting the third season of HBO's Spawn animated series, will be released by HBO Home Video Aug. 24. The DVD version and a DVD collector's set will be released Oct. 5. This compilation of the latest season of the series pits Spawn against a Chinese triad as well as government agents in a battle for the war mask of Genghis Khan.

The videotape has a suggested retail price of \$22.97 and runs approximately 160 minutes. A foil package for the tape has been designed and signed by Spawn creator Todd McFarlane. The package is rounded out with videos by Kid Rock and Lil' Cease and a behind-the-scenes featurette with McFarlane and members of the show's cast.

Will there be a fourth season of Spawn on HBO? According to McFarlane spokesperson Terry Fitzgerald, that hasn't been determined "at the moment. We should know within 30 days or so."

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SEND ADS AND PAYMENT TO: COMICS BUYER'S GUIDE

Advertising
700 E. State St., Iola, WI 54990-0001

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A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted. Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank, money orders, international money orders, cashier's checks, or with your VISA, MasterCard, American Express or NOVUS credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

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COMPANY NAME	
STREET ADDRESS	
CITY	STATE ZIP CODE
PHONE NO.	
SOCIAL SECURITY #	
TYPE OF BUSINESS	
☐ CORPORATION	
☐ CO PARTNERSHIP	
☐ LIMITED PARTNERSHIP	
NO. OF YEARS ESTABLISHED	
☐ INDIVIDUAL PROPRIETOR	
PRINCIPAL OWNERS STOCKHOLDERS PARTNERS OFFICERS OF COMPANY	
NAME	
MAILING ADDRESS	
CITY	STATE ZIP CODE
TITLE	
TRADE REFERENCES	
NAME	
ADDRESS	
CITY	STATE ZIP CODE
PHONE	
BANK REFERENCE	
BANK NAME	
CITY	STATE ZIP CODE
PHONE	
BANKING OFFICIAL	
I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.	
Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.	
AUTHORIZED SIGNATURE(S) OF APPLICANT(S)	

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(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	ISSUE	ISSUES	ISSUES	ISSUES	ISSUES
A. Eighth Page (4-1/8" x 2-3/8")	\$103	\$101	\$99	\$95	\$87
B. Quarter Page Vertical (4-1/8" x 5-3/4")	\$195	\$192	\$188	\$180	\$164
Quarter Page Horizontal (10" x 2-3/8")	\$195	\$192	\$188	\$180	\$164
C. Half Page Vertical (4-1/8" x 11") or Half Page Horizontal (10" x 5-3/8")	\$303	\$297	\$291	\$279	\$255
D. Full Page (10" x 11")	\$546	\$536	\$525	\$503	\$459

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2. Two Inches (2-1/4" x 2")	\$31.00	\$30.00	\$29.00	\$28.00	\$26.00
3. Three Inches (2-1/4" x 3")	\$39.00	\$38.00	\$37.00	\$36.00	\$33.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
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Tues. July 20, 1999	1343	Aug. 13, 1999	Tues. Aug. 10, 1999	1346	Sept. 3, 1999
Tues. July 27, 1999	1344	Aug. 20, 1999	Tues. Aug. 17, 1999	1347	Sept. 10, 1999

UNIT ADVERTISING:

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Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

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1 Issue	6 Issues	12 Issues	26 Issues	52 Issues
\$31.00	\$30.00	\$29.00	\$28.00	\$26.00

B. COMICS TRADER ADS

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(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	12 Issues	26 Issues	52 Issues
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C. RETAILER DIRECTORY \$3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.



And now, as part of my ongoing self-delusion that you folks are interested in what's going on in my personal life, I'm updating you as to what's been going on in and out of *casa David* during the summer.



Peter's oldest daughter, Shawna, added a fantasy touch to her prom with gossamer wings and a fairy wand.

Summer fun with the David family

Shana, 18, has just graduated from high school and is preparing to begin college in September to study vocal performance. Determined to display her own style through the end of the year, she sported gossamer fairy wings on the back of her prom dress. This gave her a Drew Barrymore *Ever After* look, although she went Cinderella one better by also carrying a wand with a star at the end so that she could spread prom happiness wherever she went. As for graduation, while other kids were content with complaining about the length of their gowns (to say nothing of the innate dorkiness of the traditional mortarboard), Shana chose to shorten her gown to mid-thigh length, trim it with *faux* leopard fur, and decorate her *chapeau* with little red gemstones (which certainly made it easy to locate her after they all tossed their caps into the air.)

Gwen, 14, no slouch in the unique department, attended her moving-up ceremony (junior-high to high-school graduation) wearing her Gromit backpack (as in *Wallace and Gromit*). There's something strange about watching one's daughter march down the aisle in the processional when a round-eyed plush British dog sporting a raincoat is staring back at you. At present, she has a part-time job at a local bakery, which is in keeping with her life's goal of being a baker. Although recently it's been slightly modified: She

now wants to open a bed and breakfast which would be renowned for its dazzling homemade baked goods. Sounds like a plan.

Ariel, 7, had no graduation or moving up this year, which, considering the logistics for all the ceremonies of her older sisters, was something of a relief. She is presently attending her beloved summer daycamp, and every so often Gwen and I take her along to a rehearsal for *Li'l Abner*. Displaying the same frightening facility for memorization that prompted her — during rehearsals for 1776 — to learn the whole opening monologue and much of the score of that show, including the entirety of the opening number "Sit Down, John," Ariel is already capable of singing most of "Jubilation T. Cornpone." When I was having trouble getting harmony down for one part of one song, Ariel got tired of hearing me sing the wrong notes and started correcting me.

I'm attending hardly any conventions this year, as opposed to two summers ago, when I was so omnipresent that you couldn't spit at a convention without hitting me (and Lord knows I found that out the hard way). All three girls live with me pretty much full-time now, and I'm not inclined to just ditch them for weekends at a time. My priorities have shifted. After all, why should I go to conventions and have thousands of strangers telling me how

much they like my work, when I can be at home and have three children who love me saying, "Daaaad! You're so embaaarrassing! When I go off with my friends, do you *have* to stand at the door and shout, 'Have fun stormin' da castle!'"

So, by and large, I try to stick with conventions that will bring out all of us (including girlfriend Kathleen). This becomes problematic, since the number of conventions that are generous enough to provide transportation and hotel for the entire brood and me are few and far between. So this year I'm at Dragon*Con in Atlanta, at Mad Media in Wisconsin, and Windy Con in Chicago, and that's pretty much it.

Still, it's not as if I have nothing to do this summer. *Li'l Abner* opens at the Bayway Arts Center in East Islip, Long Island, the weekend of July 10, runs through the rest of the month there, and then moves to Molloy College in August. For anyone who's interested, the box office phone number is (516) 581-2700. I'm running a couple of our publicity stunts here. Since they're early shots, the costumes are purely temporary. In one of the pictures, I'm posed with our Daisy Mae, played by the fetching Sarah Wilbourn (as in, back home she can generally get guys to fetch, roll over, beg — whatever she wants them to do). In the other, I'm with Abner, portrayed by future opera

(Continues on Page 56)



Peter as Marryin' Sam gives Daisy Mae (played by Sarah Wilbourn) advice and congratulates Li'l Abner (Daniel Cafiero).

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